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A SECONDARY SCHOOL MUSIC PROGRAM

Submitted by

Ruth L. Curtis

Mus. B., Boston University, 1941

Submitted in partial fulfillment of the
requirements for the degree of
Master of Education

1948

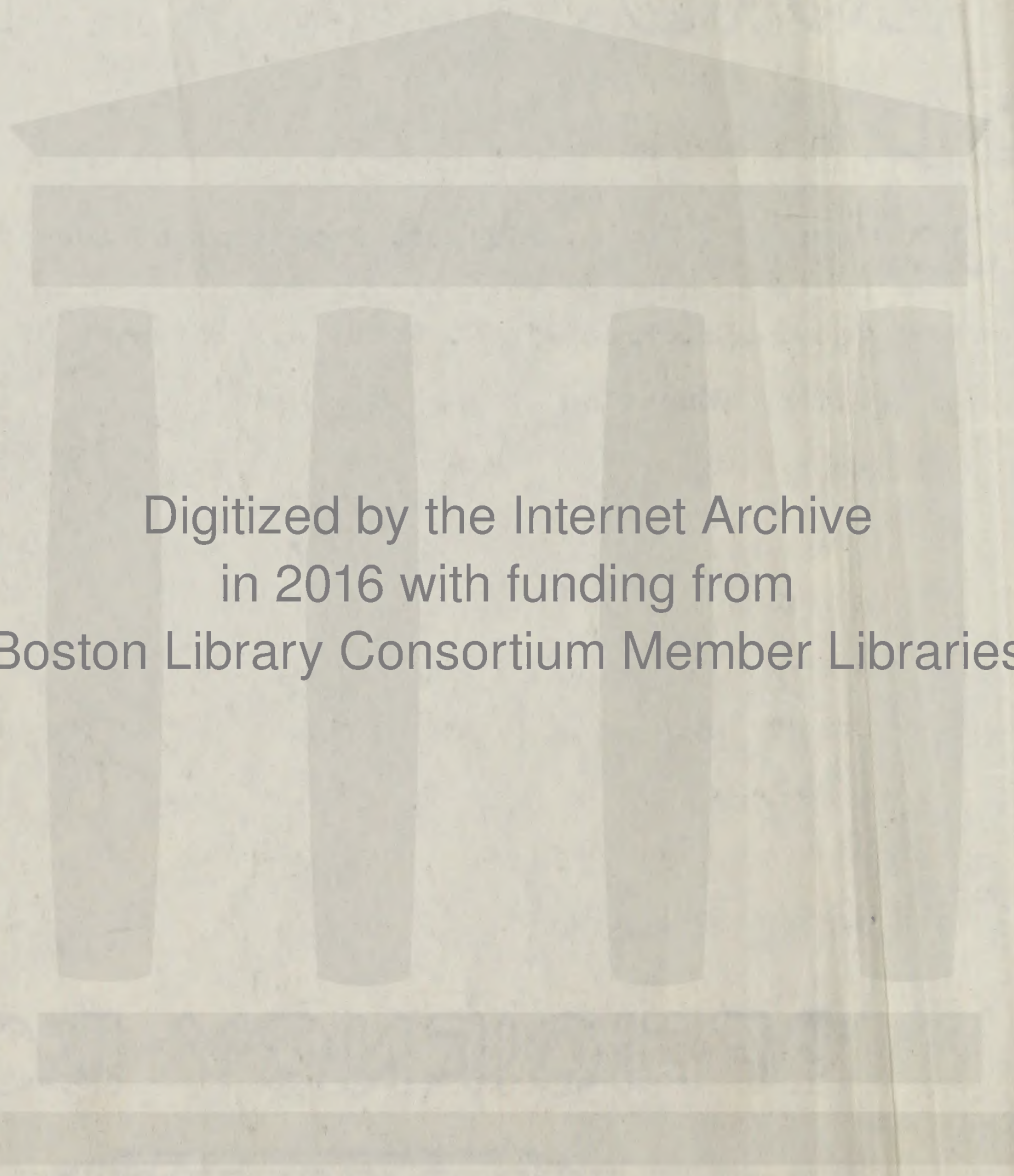
School of education

March 16, 1951

34363

First Reader: Dr. Roy O. Billett, Professor of Education

Second Reader: Mr. Franklin C. Roberts, Professor of
Education



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Rochester, New York; Kansas City, Missouri;	

for
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operational activities

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Salem, Massachusetts; Philadelphia, Pennsylvania; High School of Music and Art, Convent Avenue at 135th Street, New York City, New York; Newton, Massachusetts; Scarsdale, New York; Springfield, Massachusetts; Denver, Colorado; Cleveland Heights, Ohio; Brockton, Massachusetts; Seattle, Washington; Boston, Massachusetts; Harrisburg, Pennsylvania; Montclair, New Jersey; Frederick, Maryland; Cleveland, Ohio; Red Wing, Minnesota; Berkeley, California; Wichita, Kansas; Washington, D.C.; Providence, Rhode Island; Pasadena, California.

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CHAPTER I
THE CURRENT STATUS OF THE
SECONDARY SCHOOLS OF THE CITY OF "X"

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CHAPTER I

THE PRESENT MUSIC SET-UP IN THE SECONDARY SCHOOLS OF THE CITY OF "X"

Attitudes and Offerings

Inadequacies of musical offerings hamper educational advancement of pupils.-- Confronted with the fact that a mere 20 per cent of the senior high school students in the City of "X" receive music instruction in the public schools and, believing that any school curriculum should evolve from the needs and interests of the students whom it is designed to serve, the writer proposes to plan a secondary-school music program which would be adequate for a better-than-average public school system, grades seven through twelve.

The current figures and tabulations for the school year 1947-1948 reveal an amazing drop from 100 per cent enrollment in music education at the elementary grade level to 88 per cent in the junior high schools (grades 7, 8, and 9) and thence to the 20 per cent "low" of the senior high school.

Table 1 gives the reader a clear picture of enrollment and music participation at the secondary school level.

Table 1. Registrations in City of "X" Secondary-School
Vocal Music Program

Senior High School (grades 10, 11, 12)		
	Enrollment	20 Per Cent Pupils Taking Music
Classical High School	855	156
English High School	<u>1,397</u>	<u>289</u>
Total	2,252	445

Junior High School (grades 7, 8, 9)		
	Enrollment	88 Per Cent Pupils Taking Music
Breed Junior High School	646	566
Cobbet Junior High School	751	616
Eastern Junior High School	1,022	975
Pickering Junior High School	<u>316</u>	<u>264</u>
Total	2,735	2,421

Yet we read from the "Statement of Belief and Purpose,"
from Resolutions adopted by the Music Educators National
Conference at its biennial meeting held in Los Angeles in
1940:^{1/}

"Throughout the ages, man has found music to be
essential in voicing his own innate sense of beauty.
Music is not a thing apart from man; it is the
spiritualized expression of his finest and best
inner self.

^{1/} Music Educators National Conference Source Book (1947)
p. iv.

"There is no one wholly unresponsive to the elevating appeal of music. If only the right contacts and experiences are provided, every life can find in music some answer to its fundamental need for aesthetic and emotional outlet. Education fails of its cultural objectives unless it brings to every child the consciousness that his own spirit may find satisfying expression through the arts."

Lack of appropriations for a senior-high-school music curriculum has been the cause of the unsatisfactory situation in the City of "X" (population 105,153). During a period of thirty-five years, the music supervisor has repeatedly recommended adequate and progressive music courses with the necessary addition of qualified personnel, proper housing materials and equipment, but to no avail. The school administration during that period was entirely unsympathetic and unmindful of the benefits derived from the study of music in a well-rounded general education at the secondary-school level. Reports submitted to the administration for the modernizing of school music were "tabled." Adhering to a sense of professional loyalty to his superior officer, the music head refrained from any appeal to the adult citizenry of the City of "X". Consequently, high school pupils in particular were denied much of their cultural experience. The result is that today, the music program for grades seven through twelve offers vocal music exclusively. There is no instrumental music. There are no courses in harmony or other theoretical

work; no music appreciation classes or music history. Yet the Program of Studies for the City of "X" High Schools recommends that:

"Elective subjects should be chosen to make a well proportioned program for the pupil with a view to meeting in the best possible way the objectives he has determined upon both in the advanced work in school and the after school career."

Pupils cannot very well elect essential courses in music, if they are not included in the curriculum.

Modern outlook favors enrichment of musical opportunities.-- Such an unsatisfactory situation might possibly have been averted if the school administration and the general public could have been made cognizant of some of the discernible trends in high school education as set forth by Harold Alberty^{1/} in his recent book "Reorganizing the High-School Curriculum":

SOME DISCERNIBLE TRENDS IN HIGH-SCHOOL EDUCATION

(1) From	To
A subject-centered curriculum firmly rooted in traditional values and subject matter	An experience curriculum based upon the needs, interests, abilities of adolescents in our democratic society.
(2) From	To
The daily ground-to-be-covered assignment-recitation procedure imposed upon the student	Broad comprehension units of work planned cooperatively by teachers and students.

^{1/} Harold Alberty, Reorganizing the High-School Curriculum, The MacMillan Company, New York, 1947, p. 22.

(3) From

To

School buildings and equipment determined by tradition and a limited concept of efficiency

Buildings and equipment designed in view of the role of the school in the life of the youth and the community.

Citing the modern outlook which could serve to inspire the proper authorities in the City of "X", Arthur E. Ward, Director of Music Education in the Public Schools of Montclair, New Jersey wrote in 1941:^{1/}

"Music has taken so definite a hold upon education and has become so thoroughly a part of it that greater difficulty would be encountered in eliminating it from the curriculum than was experienced in introducing it. Almost all of us agree that the study of music in the high school has a definite place if for no other reason than that it affects for good the entire life of the individual - physical, mental and spiritual. This function of music is subtle but unmistakable. Music stimulates exalted thought, encourages a rich emotional life, and arouses a response to other varieties of emotional appeal which otherwise might be lost. Recognizing beauty through this one medium develops the ability to recognize it in other expressions of art. It is this inspirational quality in music that recommends its intense study by adolescent youth.

"Ex-President Hoover stated the same thought in a letter to the National Music Supervisors' Conference at Cleveland: 'The almost universal love of music and the frequent possession of musical talent among our children makes training in music not only valuable from an educational standpoint, but increases the capacity of all to appreciate music and thereby adds vastly to the sum of human happiness. The self-discipline required for musical practice, calling for painstaking care and complete accuracy is as important

^{1/} Arthur E. Ward, Music Education for High Schools, American Book Company, New York, 1941, pp. 1-2.

to child development as other forms of educational training. It has also a special social value flowing out of the co-operative work in orchestra, bands, and choruses. A distinct enrichment in American life will follow from the added devotion on the part of our boys and girls to the beautiful art of music."

Mr. Ward continued:^{1/}

"The advent of radio and the universal response to it, the wholesale use of music as a part of nearly every broadcast, and the keen interest on the part of the general public in everything musical stress the educational importance of music. All modern schools are recognizing the desirability of emotional and cultural training, and with such recognition it is not all daring to venture the prediction that in the near future music and art will hold a place of prime importance in educational institutions as a major rather than a minor subject in the curriculum. We have made the mistake of looking for beauty as the fruit of mental and theoretical plodding. We need now to turn to the more natural procedure - that of mental growth through appreciation of the beautiful. If right thinking is first encouraged, discriminate thinking will follow."

It was back in 1927, that Leonard V. Koos wrote from the point of view of a general educator most pertinent comments on conditions comparable to those which exist in the City of "X" today (just twenty years later):^{2/}

"Our schools have been keeping an eye so single to intellectual training that it is highly desirable that they give some attention to the development of the pupil's emotional and aesthetic make-up. This can be encouraged by a proper recognition of the aesthetic arts. Referring to music as 'the most social of all the arts,' the committee on music working under the direction of the Commission on the

^{1/} Op. cit. p. 8.

^{2/} Leonard V. Koos, The American Secondary School, Ginn and Company, Boston, 1927, pp. 495-499.

Reorganization of Secondary Education points out that 'few other experiences so quickly bring about group feeling as ensemble singing or playing.'

The significant relation of music to recreation is also emphasized, it being pointed out that "the power of music in this respect is greatly increased when the individual himself takes part in a musical performance."

The committee says, "Music should be recognized as an important vocational subject, and reasonable provision for vocational training in it should be made by high schools."

Considering the limited scope of music offerings in the City of "X" it is only natural to expect that equipment would be meagre. Yet fifteen years ago, Anne E. Pierce wrote from the University of Iowa:^{1/}

"Evidence of the increasing acceptance of music as an integral part of school instruction are the large sums recently expended to extend the offerings in the field. For example, the schools of Cleveland, in addition to 834 pianos, now own 733 orchestral and band instruments representing an investment of \$76,320 and a library of music and phonograph records valued at \$26,500. The music budget for the city of Rochester for 1928-29 was reported to have been \$200,000."

While in the City of "X" in the current year (1947) song books for grades seven, eight and nine; octavo music for grades ten, eleven and twelve, and eight pianos for the

^{1/} Anne E. Pierce and Robert S. Hilpert, "Instruction in Music and Art," Bulletin 1932, No. 17, National Survey of Secondary Education, Monograph, No. 25, U. S. Government Printing Office, Washington, D.C., 1933. Anne E. Pierce, associate in Music at the University of Iowa.

respective junior high school music teachers comprise the total equipment for the music program in the secondary schools. Pianos are available for use in the senior-high-school assembly halls. The only victrola in the City of "X" which has been purchased for music appreciation purposes is in the Evening School. The only collection of victrola records for music appreciation work is in the Evening School.

According to Miss Pierce,^{1/} the Department of Superintendence of the National Education Association as far back as 1927 recommended that music be given everywhere equal consideration and support with other basic subjects. She further stated:

"Although music was introduced into the public schools of America about the middle of the nineteenth century, its development as a subject of any importance in secondary education is comparatively recent. In fact, until well into the present century the usual offering was confined to compulsory chorus meeting once or twice a week without credit. Today fifteen or more different courses in theory, history, appreciation, and instrumental and vocal music are sometimes found within the curriculum of the secondary school.

"Prior to 1900 music was included among school studies by the educator for its disciplinary value against the opposition of the layman who considered it a 'fad' undeserving of an expenditure of time and of the taxpayer's money. Gradually making a place for itself, its chief purpose is held today to be cultural and to provide a means of increasing pleasure in life, especially during leisure time. Formerly an

^{1/} Op. cit. pp. 1-43.

extracurriculum activity, it is now recognized as a basic subject in the school curriculum by no less a group than the Department of Superintendence of the National Education Association, which in 1927, recommended that it be given everywhere equal consideration and support with other basic subjects."

Over-all Philosophy

Fundamental ideals reflected in philosophy of education.-- Guiding the entire City of "X" School Department during a period closely approximating the past twenty years, has been the following philosophy of education, which was created by the same administration which is responsible for the music program today.

STATEMENT OF PHILOSOPHY

- I. Education is growth through the remaking of experience. It continues throughout the life of the individual.
- II. Experience is the adjusting of one's self to real situations. Adjustment includes conforming, cooperating, resisting, rejecting, and meeting emergencies. Experience, therefore, should be meaningful to the learner; he should have opportunities for critical thinking and creativeness. If, however, American civilization is to advance, the individual must become conscious of the needs of the group also; the citizen advances to his highest individuality through the performance of both his social duties and the exercise of his privileges.
- III. The public school has social progress as its goal. Its organization and the instruction offered must be such that the individual may have favorable conditions in which to acquire a body of knowledge, to reason, to judge, to experiment and to demonstrate. Those who utilize these opportunities discover by free and individual expression the limits of liberty within society. A democratic society moves toward civilization in its highest sense.
- IV. Learning is the result of experience, the acquisition

of new responses and the modification of old ones. It becomes evident when a change takes place in the behavior of the individual.

- V. The purpose of the teacher is to guide the individual so that each experience will increase his store of meanings.

According to Harold Alberty, general educator of national repute:^{1/}

"A philosophy of education always reflects the ideals of the culture out of which it grows. In our democratic society it is, therefore, based upon the fundamental ideal toward which we as a people are striving. In a real sense a philosophy of education is an intelligent attempt to discover and render more significant the deeper meanings which give character to our distinctive way of life. It is the best possible interpretation of the ideals of our democratic society applied to the life of the school-community."

To carry out this general philosophy in the specific field of music in the City of "X" public school system today are the following instructors:

MUSIC DEPARTMENT PERSONNEL

I. Supervisor of Music -

1. Teaching eight periods per week vocal music in senior high schools (445 pupils)
2. Supervising the vocal music work in eight junior high schools including:

eight music teachers
2,421 pupils
eight glee clubs (788 pupils)

^{1/} Op. cit. p. 434.

3. General supervision of the city music program

II. Assistant Supervisor of Music -

1. Teaching one period per week vocal music in senior high school (159 pupils)

2. Supervising vocal music in 22 elementary grade buildings including 180 teachers and their respective classes - with a total of 5,731 pupils

III. No resident music teachers (vocal, instrumental or otherwise) in the senior high schools (grades 10, 11, and 12)

IV. *Eight resident vocal music teachers in the junior high school (grades 7, 8, and 9)

(*One is part time - music and penmanship)

Specific Music Aim

Intellectual and cultural developments featured as coefficients.-- Within his own department, the music head states his personal viewpoint to be as follows:^{1/}

MUSIC AIM

"The aim of the Music Department of the City of 'X' is to present the opportunity for music to do its part toward the development of the child along cultural and intellectual lines so that with cultural desires and intellectual approach the child may experience the fullness of life."

The music organization of grades seven through twelve working to the best of its ability toward the accomplishment of this aim, includes:

^{1/} Percy Graham, "Music Department" in Lynn Public Schools in Action, Lynn School Department, 1948, p. 109.

I. FOUR JUNIOR HIGH SCHOOLS

A. Breed, Cobbet, Eastern, Pickering

GRADE SEVEN

1. Classroom Teaching:

(Two 40-minute periods per week)

Music - Compulsory

a. Essential technicalities

b. Music reading

(syllables doo, re, mi, fa, sol, la, ti, doo)

Unison, two and three-part material

c. Song singing

Unison, two and three-part material

d. Voice culture, interpretation, dynamics

e. Credit - one point toward promotion

2. Extracurricula Activity

Mixed Glee Club

Rehearsal one 40-minute period per week in

"school time"

a. Membership - elective and selective

b. Credit given toward promotion

c. Activities - school assembly programs

GRADE EIGHT

1. Classroom Teaching:

(Two 40-minute periods per week)

Music - Elective

- a. Essential technicalities
- b. Music reading
 - Three and four-part material
- c. Song singing
 - Three and four-part material
- d. Voice culture, interpretation, dynamics
- e. Credit - one point toward promotion

2. Extracurricula Activity

Mixed Glee Club

Rehearsal one 40-minute period per week in "school time"

- a. Membership - elective and selective
- b. Credit given toward promotion
- c. Activities - school assembly programs

GRADE NINE

1. Classroom Teaching:

(Two 40-minute periods per week)

Music - Elective

- a. Essential technicalities
- b. Music reading
 - Four-part material
- c. Song singing
 - Four-part material
- d. Voice culture, interpretation, dynamics

e. Credit - one point toward promotion

2. Extracurricula Activity

Mixed Glee Club

Rehearsal one 40-minute period per week in
"school time"

a. Membership - elective and selective

b. Credit given toward promotion

c. Activities - school assembly programs,
graduation exercises, occasional appear-
ances at Y.M.C.A. Sunday Forums

II. TWO SENIOR HIGH SCHOOLS

A. Classical

B. English

A. CLASSICAL HIGH SCHOOL

Grades ten, eleven, twelve

1. No classroom work

2. Mixed Chorus meets in assembly hall four
40-minute periods per week

a. Membership - elective and selective
(all three grades - 10, 11, 12)

b. Material - four and eight-part octavo music

c. Music reading and song singing

d. Voice culture, interpretation, dynamics,
phrasing, historical background of material
studied

e. Activities:

School assembly programs; special programs for local Rotary and Kiwanis Clubs noon luncheons; formal concerts featuring the Mixed Chorus and recognized artists in the field of music such as Eugene Conley, tenor; Alice Farnsworth, soprano; Wesley Copplestone, tenor; appearance at Jordan Hall, Boston singing with a concert orchestra; June graduation program

B. ENGLISH HIGH SCHOOL

Grades Ten, Eleven, Twelve

1. No classroom work
2. Mixed Chorus meets in Little Theatre two 40-minute periods per week
 - a. Membership - elective and selective
(all three grades - 10, 11, 12)
 - b. Material - four and eight-part octavo music
 - c. Music reading and song singing
 - d. Voice culture, interpretation, dynamics, phrasing, historical background of material studied
 - e. Activities:

School assembly programs; special program for Boy Scout conclave; formal concert

programs featuring the Mixed Chorus and recognized artists in the field of music including sixty members of the Boston Symphony Orchestra and Arthur Fiedler, conductor

3. Girls' Glee Club meets in Little Theatre two 40-minute periods per week

- a. Membership - elective and selective
(all three grades - 10, 11, 12)
- b. Material - three and six-part octavo music
- c. Music reading and song singing
- d. Voice culture, interpretation, dynamics, phrasing, historical background of material studied
- e. Activities:
School assembly programs; special programs for the Rotary Club noon luncheon meeting; Community Fund Drive meetings; Red Cross; State Federation of Women's Clubs Convention; Parent-Teacher Association Assemblies; Concerts featuring the Girls' Glee Club and noted artists in the music field such as Igor Gorin, baritone of the Metropolitan Opera Company; Robert Hall Collins, baritone; appearance at Jordan Hall, Boston,

with a concert orchestra and Leo Litwin,
piano soloist.

Status of Music and Art

Educator favors music and art for a well-rounded education.-- Admonishing school administrators in general and pointing out to special field supervisors a pertinent factor in the possible "cure" of various curriculum "ills," Dr. Roy O. Billett, a nationally prominent educator from Boston University School of Education, writes as follows:^{1/}

"Educators cannot forget that in the long run, where real democracy obtains, the secondary-school program of studies can include only those subjects and courses which are approved, directly or indirectly, by at least a majority of the people."

Dr. Billett maintains that up to and including the present (1940):

"Art and music programs have been available to only a small proportion of secondary-school youth, and that existing programs, by and large, are poorly suited for the purposes of general education at the junior and senior high school levels." He further suggests "that if art and music are essential to the well-rounded education of secondary-school pupils in a few communities, they are just as essential to the well-rounded education of all pupils in all communities, and that local staffs in most schools should consider more seriously than heretofore the possibilities of providing their pupils with guided experience really contributory to the aims of general education in the areas represented by art and music."

"In many communities," he states, "before much can be done along this line the local adult citizenry must first be convinced of the potential educational values

^{1/} Roy O. Billett, Fundamentals of Secondary-School Teaching, Houghton Mifflin Company, Boston, 1940, p. 402.

of art and music. For what the people think about education cannot be dismissed with a wave of the hand and a Hamiltonian observation about their ability either to render valid judgments where educational values are involved, or to choose representatives able and honest enough to do so."

Surprisingly enough, inequalities exist within the City of "X" as far as music and art are concerned. The sum of \$14,540 is spent yearly in salaries alone in the Art Department in excess of those in the Music Department. Table 2 gives the personnel and individual salaries of the two departments for the current school year, 1947-1948.^{1/} In short, three resident Art teachers with two laboratory assistants are provided for the senior high schools. There are no resident Music teachers or laboratory assistants in the senior high schools. There is also an added instructor in Art over and above the number of Music teachers in the Junior High schools.

The Art Department Organization is as follows:

ART DEPARTMENT PERSONNEL

I. Supervisor of Art -

1. No assignment in the senior high schools
2. Supervising the art work in eight junior high schools including:

9 art teachers
2,424 pupils

3. General supervision of the elementary grade art

^{1/} The collecting of certain statistical data in this chapter was made possible through the cooperation of Ernest Stephens, Superintendent of the Lynn Public Schools.

Table 2.

City of "X"

Personnel and Salaries

Music Department		Art Department	
Supervisor	\$3,740	Supervisor	\$3,740
Assistant Supervisor	\$3,740	Assistant Supervisor	\$3,740
<u>Classical High School:</u>		<u>*Classical High School:</u>	
No resident music teacher		Teacher No. 1	\$1,940
<u>English High School:</u>		<u>*English High School:</u>	
No resident music teacher		Teacher No. 2	\$3,540
		Teacher No. 3	\$2,640
<u>Breed Junior High School:</u>		<u>Breed Junior High School:</u>	
Teacher No. 1	\$3,340	Teacher No. 4	\$3,340
Teacher No. 2	\$3,340	Teacher No. 5	\$3,340
<u>Cobbet Junior High School:</u>		<u>Cobbet Junior High School:</u>	
Teacher No. 3	\$3,340	Teacher No. 6	\$3,340
Teacher No. 4	\$3,340	Teacher No. 7	\$3,340
<u>Eastern Junior High School:</u>		<u>Eastern Junior High School:</u>	
Teacher No. 5	\$3,340	Teacher No. 8	\$3,340
Teacher No. 6	\$3,340	Teacher No. 9	\$3,340
Teacher No. 7	\$3,340	Teacher No. 10	\$3,340
<u>Pickering Junior High School:</u>		<u>Pickering Junior High School:</u>	
#Teacher No. 8	\$3,140	Teacher No. 11	\$3,340
		Teacher No. 12	\$3,340
Total	\$34,000		\$45,660
# Part Time		* Two Art Laboratory Assistants, one for each high school, with a salary of \$36.00 per week for 40 weeks	
		Total	\$2,880
			\$48,540

program in the city in cooperation with the

II. Assistant Supervisor of Art -

22 elementary grade buildings including 180 teachers

and their respective classes including 5,731 pupils

III. Three resident art teachers in the senior high schools

(grades 10, 11, and 12) and two laboratory assistants

IV. Nine resident art teachers in the junior high schools

(grades 7, 8, and 9)

It is significant that Table 3 shows a mere eight per cent of the senior high school pupils benefiting by the study of Art over and above the 20 per cent registered in

Table 3. Comparisons of Registrations in City of "X"
Secondary-School Art Program and Music Program

SENIOR HIGH SCHOOL (Grades 10, 11, 12)			
	Enrollment	28% Pupils Taking Art	20% Pupils Taking Music
Classical High School	855	180	156
English High School	1,397	451	289
Total	2,252	631	445
JUNIOR HIGH SCHOOL (Grades 7, 8, 9)			
	Enrollment	88% Pupils Taking Art	88% Pupils Taking Music
Breed Junior High School	646	616	566
Cobbet Junior High School	751	621	616
Eastern Junior High School	1,022	905	975
Pickering Junior High School	316	283	264
Total	2,735	2,425	2,421

Music. Yet there is the expenditure of thousands of dollars in salaries alone for Art each year in excess of the expenditure for Music.

Considering per pupil costs, the author finds that exclusive of supplies, senior high school art instruction costs more than twice that of the music. At the English High School, the year's cost for Art instruction (based on salaries exclusive of materials and equipment) is \$17.00 per pupil while the Music instruction figures \$7.00 per pupil. Likewise, at Classical High School, Art instruction is \$18.00 per pupil; music, \$8.00 per pupil.

Coordination of Community Agencies

Programs for civic-betterment conducted by musical organizations.-- Though music is limited in many areas in the City of "X", as specified in this paper, the senior high school choruses and glee clubs stand unchallenged (in the opinion of the author) in their field, for quality of work, standards of achievement, and scope of endeavor. Particularly is this true at the English High School where the cooperation of an active Alumni Association has made possible a series of Scholarship Fund Concerts during the past five years. Featured in these concerts are the Mixed Chorus and Girls' Glee Club as companion entertainers with professional artists of state, national and inter-national repute.

There are 16,000 Alumni living within a six mile radius of the English High School, not to mention countless others who have moved beyond the local limits. These graduates appreciate the fact that many young people complete their high school course each year qualified for college entrance but are deprived of furthering their education because of financial limitations.

Entirely from concert proceeds, more than \$5,000 has been awarded in scholarships to the following graduates of English High School:

SCHOLARSHIP WINNERS

Shenorig Ishkanian, 1942, to attend Boston University

Robert E. Dixon, 1942, to attend Massachusetts

Institute of Technology

Robert Dalferro, 1943, to attend Wesleyan University

Anne Coggin, 1943, to attend Massachusetts School of

Art

Ann Comer, 1944, to attend Teachers' College

Eleanor Carlson, 1944, to attend Northeastern

University

Phyllis Jean Tangney, 1944, to attend Boston University

Eleanor Glatzner, 1944, to attend Chandler Secretarial

School

Barbara F. Hutchinson, 1945, to attend Simmons

College

Max M. Munroe, 1945, to attend Harvard University

Yolando N. Petroccione, 1945, to attend Boston
University

Barbara H. Woodbury, 1945, to attend Simmons College

Mary Ishkarnian, 1946, to attend Emerson College

Marjorie J. Coffin, 1946, to attend Chandler

Secretarial School

Frederick Hollinshead, 1946, to attend Harvard
University

Stanley King, 1946, to attend Massachusetts Institute
of Technology

Naomi Harburg, 1946, to attend Connecticut College

Lorelei Fairchild, 1946, to attend Mt. Ida Junior
College

Marjorie E. Torrence, 1947, to attend Teachers'
College

Martin Murphy, 1947, to attend Massachusetts Institute
of Technology

Anna Woolaver, 1947, to attend Radcliffe College

Stanley VanDenWoort, 1947, to attend Dartmouth College

Anna Marie Pitzl, 1947, to attend Boston University

The Scholarship Concerts with tickets ranging in price from \$1.20 to \$2.40, are often "sold out" weeks in advance. A conservative estimate of 20,000 people is made by the author as having attended these benefit affairs during the

past five years. Enthusiastic patronage, extensive advertising in concert program books, and generous donations by other public-spirited citizens seems to show a desire on the part of the citizens of the City of "X" for the best that can be offered in the field of music education for their young people.

As Harry Wilson of Columbia University states regarding the nature of a community:^{1/}

"Communities are formed as the varying interests of individuals and families merge for the common good of all. The school is one expression of this merging of interests. Since the community creates the school, it has certain responsibilities to the school. Furthermore, the high school, a community in itself, must be considered a part of a larger community and privileged to plan and grow according to its needs.

"It should not be necessary to 'sell' the school to the community. It is an expression of the community, and their interests are identical. It is the civic duty of the members of a community to support the school program. It may be necessary to convince the community of the value of certain activities in the high school, but after any subject has been established in the curriculum, and is justifying itself, it should be maintained properly. This does not imply only moral and financial support, but also active co-operation. For music, it means not only adequate housing, equipment, and materials, but also attendance at school concerts and a supporting interest in musical projects. It is a part of the responsibility of the school administration and a school music director to make this clear to the community."

Continuing as to the relationship of high school music and the community, Mr. Wilson writes:^{2/}

^{1/} Harry Wilson, Music in the High School, p. 340.

^{2/} Ibid. p. 341.

"Although it may be called the civic duty of the members of a community to support the school, it is a well-known observation that many of us do not perform all our civic duties. The surest way to gain support for the musical activities in the high school is to have outstanding organizations that are well disciplined. As parents and townspeople hear orchestras, bands, and choruses that are fine performing organizations, they become proud of the musical achievements of their school and their children. If the members of these same organizations behave as young ladies and gentlemen, both in performances and other public contacts, parents and townspeople realize that organized musical activities have educational values. The burden of proof rests with the teacher. If he is competent and understands young people, he will produce organizations which the community will be proud of and eager to support."

According to the Music Education Source Book published in 1947 by the Music Educators National Conference:^{1/}

"It is the duty and privilege of school music organizations to contribute toward community activities which are altruistic, which achieve the greatest good for the greatest number, which are nonpolitical, interdenominational, civic and patriotic. The general principles of this obligation should be adapted to meet the needs of each individual community, depending upon its population, its music facilities for adults and its reaction to music generally.

"If music education is to fulfill its function, it must supply opportunity and means for high school graduates to sing and play after graduation. School music teachers and directors should assume leadership in coordinating the music organizations and activities in the community. Civic music groups should keep pace with school groups, and music educators should aid in this cooperation. Boards of Education and school administrators should make available music rooms in school buildings for civic groups, including summer bands, civic orchestras, and choruses. There should

^{1/} Music Educators National Conference Curriculum Committees, "Coordination of Community Agencies," Music Education Source Book, Music Educators National Conference, 64 East Jackson Boulevard, Chicago 4, Illinois, 1947, p. 185.

be an available organization for every high school graduate who wishes to continue his music experiences."

Evening Music classes sponsored by school department for adults.-- The City of "X" fulfills its obligation to high-school graduates who wish to continue their music experiences, by offering opportunities for music appreciation and music history classes as well as a choral group in the Evening School. In charge of the music instruction is the assistant supervisor of music who devotes three nights per week to this project. Some music equipment has been made available during the past five years, showing that the sympathy of the new school administration is toward a clear understanding of present day trends and a belief along with a statement by Karl Gehrken's that:^{1/}

"Music is recognized as an integral part of life rather than merely an isolated experience. And it is not merely an ornamental fringe upon the edge of life's garment but a vital part of life itself. Beauty permeates the universe. It is the 'leaven' that causes life to continue to be a pulsating, throbbing, absorbing thing, not merely a 'garnish' that can be added or left off a capriccio. A universe without beauty would be a dull, dreary, hopeless universe. It is music and the other arts that make life interesting and bearable."

^{1/} Karl W. Gehrken's, Music in the Grade Schools, C. C. Birchard and Company, Boston, 1943, p. 146.

CHAPTER II

ANALYSIS AND CRITERIA OF SECONDARY-SCHOOL

MUSIC PROGRAMS

Lack of Uniformity

Variety of music offerings covers extensive area.-- Be the vernacular or terminology what it may, secondary-school music courses the country over can be classified under four main headings, namely:

1. vocal music
2. instrumental music
3. directed listening
4. theoretical studies

Vocal Music may include: mixed chorus, a cappella choir, girls' glee club, boys' glee club, voice classes, ensembles, individual voice lessons (in or out of school), general singing.

Instrumental music may include: orchestra, band (marching and concert), instrumental classes, ensembles, individual instrumental lessons (in or out of school). In some high schools the orchestras are so designated to include the beginning orchestra, the string orchestra, the full orchestra, the small orchestra, the symphonic orchestra.

Directed listening may include: the literature of music, the history of music, appreciation, elementary form and analysis.

Theoretical studies may include rudiments of music, theory, elementary harmony, music reading, creative activities.

Irregular practices characterize musical efforts in different localities.-- Paramount in the course of study of one locality may be the vocal music activities while some other city or state lays great stress on instrumental offerings. There appears to be no country-wide uniformity in secondary-school music.

Even in the case of courses of study being issued by the state departments of education, it is doubtful if uniformity in practice exists within the confines of the individual states. It is probably safe to say that the interest, initiative, energy, personality, and salesmanship of a music supervisor governs the school music, grades one through twelve, in most communities.

The fact remains that no school that professes to serve the interests of all types of pupils can justly ignore the artistic and emotional elements which pertain to education. The music program with its mass activities and its universal appeal provides excellent opportunities for student participation in experiences which promote

artistic and emotional growth.

After a careful examination of sample courses of study representative of all sections of the country, the writer is very much in accord with Dr. Roy O. Billett when he states^{1/} that up to and including the present, music programs have been available to only a small proportion of secondary school youth, and existing programs, by and large, are poorly suited for the purposes of general education at the junior- and senior-high-school levels.

The Music Educators National Conference in its recent Source Book maintains that there is sincere concern for the validity and effectiveness of music teaching in the junior high school. It is felt that many suggestions indicate that little uniformity prevails in practices and that some basic concepts are at variance. In junior high schools where organized music programs are well established and where an adequate staff of music teachers is employed, there should be a sufficiently wide variety of music offerings to satisfy the interest and talent of all students enrolled. However, minimum offerings of any such junior high school should include:

1. General activities - recreational singing, assembly singing
2. Music classes - singing, instrumental
3. Listening activities

^{1/} Roy O. Billett, op. cit., p. 402.

4. Theory

5. Creative activities

In order to have a truly satisfactory and functioning music program at the junior high school level, it is recommended that at least five periods per week should be included, if necessary, dividing the time among instrumental, vocal and general music activities.

The Music Educators National Conference continues that the primary aim of the senior high school music program should be to offer many musical experiences to every student so as to build for continuing growth and expansion of participation and appreciation.

General Music for Consumer Education

Music-experience course believed to be stimulus to general consumer aim.-- Call it General Music, Music Orientation, Music Survey, Introduction to Music or what have you, a general course in music experience at the ninth or tenth grade level is considered by the more progressive music directors and general educators to be worthwhile in meeting the consumer need today. Such a course is intended for the mass of students and has no prerequisites. The content of the course is limited to what reasonably might be considered within the range and capacity of the average student. The course should be conducted by a teacher having himself a very keen love of and appreciation for

music. It should not be merely informational but a course marked by activity, singing, participation, active listening, and research, and can, when thus administered, be one of the most stimulating courses in the entire curriculum. Catering to individual differences and accelerating interest during the entire course is the use of appropriate units which are meeting with more and more enthusiasm on the part of students and instructors alike.

Opportunities for musically-talented pupils considered desirable.-- Dykema and Gehrkins, co-authors of the book "High School Music" state that we must provide opportunities for all the children to obtain at least enough acquaintance with music through performance and listening so that music will be a vital factor in their lives. They believe that after the needs of the mass are attended to, opportunities, as far as feasible under local conditions, must be provided for the more talented students to develop their powers. When the community is large enough there seems to be justification for having a special curriculum, even a separate building, for children who are talented in the arts and who are desirous of doing extensive work in them.

Need of College Recognition and Support of the Educational Values of Music Study

Cohesion of college and secondary-school practices desired for better results in the music field.-- Arthur E.

Ward, director of music in the public schools of Montclair, New Jersey, writes along pertinent lines when he states:^{1/}

"Music in the high school has developed to its present stage without much encouragement from the colleges. Very much more might be done with it, were the colleges to recognize the educational values of music study. Schools and teachers have forged ahead in the face of difficulties which, in many cases, have almost blocked artistic progress. It is true that many schools have no music at all merely because the colleges refuse to recognize it as educationally valuable. Those high schools in which music has gained a firm footing have enjoyed their music rather in spite of the college attitude than because of it, and most of this joy has been gained through the determined effort of some school music teacher who would not give up no matter under what difficulty. We hope that some day colleges will more fully recognize youth's susceptibility to music and art as assets to higher learning. It really does seem a mistake that most of this interest in esthetics must be developed with no hope for college credits."

Hope for college recognition of youth's susceptibility to music stimulated by interest shown at some institutions of higher learning.-- It is encouraging to learn that music may be offered at Mount Holyoke College, Smith College and Wellesley College for one, two or three entrance units as follows: one unit, fundamentals of music; two units, fundamentals of music and literature of music, or fundamentals and practical music (literature of music and practical music may not be offered except with fundamentals); three units, fundamentals of music, literature of music, and practical music. Under this plan no entrance credit in

^{1/} Arthur E. Ward, Op. cit., p. 315.

harmony may be offered.

Cooperation of school administration, local music staff and general public needed for improvement of over-all picture in music.-- According to Dr. Billett,^{1/} it is obvious that music never has been offered in thousands of secondary schools; that music is offered in a distinct minority of secondary schools; that relatively few pupils register for secondary-school courses in music where such courses are offered; during the past decade secondary-school courses in music have been cast aside unceremoniously, as if they had no essential part to play in the general education of all youth at the secondary level.

Dr. Billett writes:^{2/}

"To this unsatisfactory situation many factors have contributed, among which may be mentioned: (1) lack of effort on the part of many local staffs to interpret the achievement and needs of the secondary school to the public; (2) failure of local staffs in many school systems to develop secondary-school programs in music really defensible as a part of general education."

Facts Regarding Certain State Courses of Study

in Secondary-School Music

The matter of culture deemed important for all secondary schools.-- New York State^{3/} offers the following study (1947)

^{1/} Roy O. Billett, op. cit., p. 403.

^{2/} Ibid., pp. 402-404.

^{3/} Through the courtesy of Dr. Russell Carter, Supervisor of Music, State of New York, The New York Course of Study was furnished to the author of this paper.

in secondary-school music education:

The state of rudiments of music
 in 1933 devoted harmony 1
 the following harmony 2
 of public history of music
 important place chorus
 an appreciation orchestra
 progress will be band

The Regents comprehensive music examination is based upon the courses in the three-year sequence of rudiments of music, harmony 1 and harmony 2. History of music is a one-year, full-time course, not a part of the sequence. Credit may be claimed for chorus, orchestra and band, only after formal approval has been granted by a Department representative, covering the entire time for which credit is claimed.

Credit may be claimed for individual instruction in instrumental and vocal music, under prescribed conditions.

It is desirable that all secondary schools should have at least one period a week devoted to music as a matter of culture. This time may be used as a general exercise for the whole school in chorus singing or in such activities as may lead to an appreciation of music.

The state of New York has a course for Applied Music for Pupils of Secondary Schools which is generally considered

one of the most exhaustive offered in applied music.^{1/}

The state of Virginia^{2/} issued a 41-page printed booklet in 1943 devoted to secondary-school music. It contains the following statement by Dabney S. Lancaster, superintendent of public instruction,- "Music should occupy an important place in the program of the high school today. An appreciation for good music and participation in musical programs will do much to enrich the lives of all of us. Music has practical value also. It stimulates to better effort and acts as a harmonizing influence in all human relationships."

Luther A. Richman, Virginia state supervisor of music, features an orientation course in music for the high schools having a certificated teacher of music. It is understood that the musical background of the pupils in the classes will have to determine the actual content of the course. He lists a few suggestions for planning such a course: singing, elementary ear training, elementary theory and as much harmony as is practical, great staff, scales, notes, rhythm signatures, clefs, bars, rests, tempo marks, dynamics, some history of music, evaluation of music programs in the community, in the school, and on the radio.

^{1/} Arthur E. Ward, op. cit., pp. 284 to 300.

^{2/} The writer of this paper is obligated to Mrs. Martina McDonald Driscoll, supervisor in education, field of public school music, Massachusetts Department of Education for the use of her personal library which includes state courses of study in secondary-school music.

Mr. Richman cites the following musical experiences as suitable for the high school: assembly singing, girls' glee club, boys' glee club, a cappella choir, mixed chorus, small vocal ensembles, voice classes, orchestra, band, instrumental classes and elective courses in music.

School credit awarded for applied music study with properly certificated teachers.-- Regarding applied music for credit, Virginia's attitude seems to be that since few high schools can provide individual instruction, plans have been worked out to enable the school to give credit for properly supervised study in applied music carried on by pupils at their own expense with properly certificated teachers or examiners. These regulations for credit in applied music should be set up by the local school boards or high schools with the approval of the State Department of Education.

The Virginia Course of Study specifies that the school band should provide an opportunity for the high school pupil to express himself through the medium of instruments. This experience should enhance the pupil's appreciation of music and at the same time give him added technical skill and musical background. Membership in the band should develop friendships within the group, develop a sense of responsibility and cooperation which are the essence of good citizenship. Participation in the band

provides a wholesome recreation, an outlet for emotions, a means of self entertainment, and creates a desire for further musical study. The band should bring about better morale within the school, and a closer relationship between the school and community. The aim of the high school band in the main is not vocational. It should, however, provide training of a type which will contribute at all points to the musical growth of the student who wishes to take up music as a vocation.

Building a school band recognized as long process.--

First year band should begin with instrumental classes.

Building a band is not the work of one or two years.

Instrumental classes are the most effective way to prepare pupils to play in the orchestra. It is understood that all members of the band and orchestra should be encouraged to take private lessons on their instruments outside of school.

Texas, one of the southwestern states where music books are adopted for statewide use, also features an orientation course. Nell Parmley, State Director of Music and College Examiner, explains in the 1942 catalogue that Music I (Orientation) is planned to cover one year of thirty-six weeks, five 45-minute periods per week with an equal amount or more of outside preparation. It is designed to give to all students a basic working knowledge of music in general. The course may be offered in the ninth grade and it is

provides a wholesome recreation, an outlet for emotions,
a means of self-expression, and creates a desire for
further mental study. The band should bring about better
contact with the school, and a closer relationship between
the school and community. The aim of the high school band
in the state is not vocational. It should, however, provide
training of a type which will contribute to all-round
the mental growth of the student who wishes to take an
active part in a vocation.

Building a regional band organization as a first step.
First year band should begin with fundamental classes.
Building a band is not the work of one or two years.
Instrumental classes are the most effective way to develop
musical ability in the orchestra. It is important that all
members of the band and orchestra should be encouraged to
take private lessons on their instruments outside of school.
Cases, one of the outstanding states where music has
been adopted for educational use, also reported on education
courses. Neil Forsberg, State Director of Music and College
Music, explains in the 1945 magazine that music
instruction is planned to cover one year of high school
study. Five six-month periods per week with an equal amount
of time for separate presentation. It is designed to give to
all students a basic working knowledge of music in general.
The course may be offered in the eighth grade and in the

prerequisite to all other courses. The work of the course is divided into three parts, as follows: (1) theory and harmony, (2) literature or "directed listening," (3) vocal or instrumental study.

Texas authorities recommend that the school strongly emphasize a cappella choir and mixed chorus because the world's best and finest choral literature has been written for a cappella choir and chorus. They claim that the inherent musical possibilities are so much greater with the a cappella choir and chorus than glee clubs, the purpose of which is primarily social, and furthermore the carry-over from school to adult life (church choirs, community choruses) is so much greater, that it would seem expedient to emphasize the work of mixed chorus and a cappella choir.

Beginning in September, 1941, upper elementary grades and junior high schools were privileged to hear a radio program, "Music Is Yours," from 1:15 to 1:30 every Friday afternoon through the cooperation of the Texas School of the Air.

According to the catalogue "Texas School of the Air" the organization of radio programs of an educational nature designed for school pupils marked the inauguration of a new era in public education in Texas. It was a conscious effort on the part of the State Department of Education and associated institutions to harness and use radio in

the interest of a broader and better educational program. Through the facilities of the Texas School of the Air, specially prepared programs, planned and produced by competent persons to enrich and vitalize classroom instruction, were made available to the majority of schools of Texas. Through this new instrumentality children listen, as a part of the school curriculum, to talks by authorities in many fields of human endeavor, to great music and drama, and to interest-compelling presentations of study materials which are ordinarily considered dry and uninteresting. It is claimed that pupils who are denied the opportunity of listening to these programs because of an inflexible class schedule or because of lack of school radios, are missing some real education.

Missouri provides an excellent all-inclusive secondary-school music course of study (1941) signed by Lloyd W. King, state superintendent of public schools who did not intend nor recommend that the content of the document be followed verbatim but rather hoped that it might offer suggested procedures and illustrative materials for use in the secondary-school classroom.

Heading his suggested secondary-school music courses is one entitled, Introduction to Music.

The general aims of the course are:

1. To develop in students a sense of appreciation by

teaching them to listen and to follow the musical structure of compositions.

2. To develop in students the ability, based on their knowledge of listening, to analyze music.

3. To establish a listening repertoire.

4. To encourage "good taste" in music.

The specific aims are:

1. To develop in students rhythm response.

2. To develop in students chordal analysis.

3. To develop in students the ability to discover main themes and to follow their development throughout the composition.

This course is designed for students in the ninth or tenth grade; however, it is most suitable for the ninth-grade level. It is recommended for all students who take more than two units of credit in music. The University of Missouri requires that work in Applied Music be preceded or accompanied by the course in Introduction to Music.

The course of study states that instrumental class lessons are open to pupils in the ninth, tenth, eleventh, and twelfth grades. One-fourth unit may be granted if the class meets two forty-minute periods a week for two semesters, and one unit if the class meets five sixty-minute periods a week for two semesters.

Aims and objectives are:

A. To provide elementary instruction on instruments, so that the student may become a member of an instrumental performing group.

B. To adapt the proper instrument to each individual performer.

C. To assist in determining the advisability of the pupil's continuing in instrumental work.

D. To develop interest to the point where the individual might desire private instruction.

The 134-page Missouri book includes valuable suggested materials and teaching aids as well as graded choral and band collections.

Musical organizations as well as music courses of all descriptions expected to contribute in definite measure to the well-rounded education of the individual.-- In the 292-page Louisiana course of study (1941) John Coxe, state superintendent in the Louisiana department of education said that the mere presence of a band, an orchestra, or a glee club in a school does not mean that a good music program is in evidence. He considered that music in the schools has something to contribute other than to furnish entertainment and to provide music for football games. He asserted that these are most assuredly definite parts of a well-organized and well-balanced program but the necessary question to consider is:

"What contribution is the music program making toward the education of the child?"

According to the Louisiana Course of Study it is the policy of the State Department of Education to place music in the schools on the same basis as other subjects and a large majority of the schools in the state have acted accordingly. The initiation of any music programs in the future should be based on the proposition that the schools are in the financial condition to assume the full financial responsibility for such programs, and the teachers to be used should be qualified teachers who receive salaries commensurate with the services they render.

Louisiana is one of the southern states where music books are adopted for statewide use.

Physical equipment is given careful consideration in the 194-page Oregon Course of Study (1940-1941). Among other features, six types of music rooms are suggested including general purpose room, chorus room, orchestra room, band room, storage room, and small practice room.

Helpful diagrams of practical music rooms and various types of equipment that have been used with success in actual school situations are also included in the book.

Music Survey, a general course in music experience for the ninth or tenth grade level, is not merely informational but is designed to include activity, singing, participation,

active listening and research. It is composed of a series of units and, when properly administered, can be one of the most stimulating courses in the entire curriculum.

Oregon authorities list desired attainments for the seventh and eighth grade music classes of the junior high school which are pertinent to the current situation.

In the Educational Bulletin, "Manual of Organization and Administration for High Schools," published by the Kentucky department of education (1940), John W. Brooker, superintendent of public instruction, writes that music is now recognized as a subject worthy of an important place in the educational scheme. He states that due to its values as an educational, cultural, aesthetic, vocational, emotional and socializing influence, it should receive more recognition in high school than it is accorded. He emphasizes that music courses should receive credit as other high school subjects, provided the teacher holds a certificate to teach the subject in high school.

Among other secondary-school music courses of study issued by state departments of education is that of West Virginia (1937; reprint 1939) where band, chorus, glee clubs and orchestra are featured in grades seven to twelve. Elective courses also include voice, ear-training, sight-singing, elementary harmony, music history and theory.

In a printed pamphlet from Nevada (1934), a general

high school course of study mentions the following branches under the heading of Music: history and appreciation, elementary theory, harmony and applied music. South Dakota issued a 112-page course of study "Music and Fine Arts for Secondary Schools" in 1934. Material is available from Montana and Pennsylvania issued in 1933.

Appropriate music equipment anticipated as being furnished by school authorities.-- Idaho's Bulletin of Education (1931) states that because music accompanies practically every important event in the life of the individual and of society; because it functions so broadly all through life, music must form an important part of the school curriculum. The school is the logical place for the development of this important phase of life. Adequate equipment should be provided by the school. Where possible, a music room is advisable, especially in the planning of new buildings. A good piano and music materials are minimum requirements. Unusual or less common instruments which students will not be apt to buy should be furnished by the school for the orchestra and band. Featured subjects are assembly singing, general music, piano classes, orchestra, band, ensembles, appreciation and history.

Notes on Individual City Courses of

Study in Secondary-School Music^{1/}

Music education for the masses promoted in some localities.-- The music department of the public schools of Rochester, New York - Alfred Spouse, director, Sherman A. Clute, associate director, and Howard N. Hinga, assistant director - publish a general philosophy of secondary-school music which reads as follows:^{2/}

"One of the fundamental tenets of public education in a democratic society is that every student has the right to the highest possible development of his own individual powers. To put this belief into action our music program is organized to provide for a wide range of musical interests and aptitudes. There is an obligation to the many students of little musical talent as well as to the few who are more highly gifted.

"The development of musical talent is not enough. The student's musical experiences in school should furnish a background for continued interest in and enjoyment of music after his formal education is completed. To this end, the school should explore and develop an interest in the musical opportunities offered by our community, radio, and motion pictures.

"As a vital part of democratic education, students should be encouraged to listen with an open mind to music which is new to them. At the same time, the school should endeavor to develop critical standards in listening to music, in performing it, and in selecting it for enjoyment.

"Finally, music, being an international language, is an excellent interpreter of the emotions and ideals of people, everywhere in the world."

^{1/} The author is indebted to Miss Helen S. Leavitt, Music Editor, Ginn and Company, Boston, Massachusetts, for various contacts which made possible the assemblage of certain data in this paper.

^{2/} Tentative Course of Study in Secondary-School Music, Public Schools, Rochester, New York, 1946, p. 2.

General knowledges, skills, and attitudes in the Rochester secondary school music are listed to include:^{1/}

KNOWLEDGES -

1. Of the different racial contributions to the musical culture of America
2. Of the music of other countries
3. Of the standards of good choral singing and choral literature
4. Of the techniques of good singing
5. Of general cultural background in music

SKILLS -

1. Singing musically a large repertoire of songs commensurate with the ability of the class
2. Singing part music with groups that have the ability to do so
3. Singing choral music with the highest degree of musical artistry
4. Mastery of the fundamental vocal skills and techniques that lead to beautiful singing

ATTITUDES -

1. Enjoyment of music as an enriching experience in life
2. Enjoyment of music as leisure-time activity
3. Desire to participate in musical activities in and

^{1/} Op. cit., p. 3.

out of school.

4. Desire to continue the study of music after high school, if talent and ability permit

5. Appreciation of music as an influence that brings all peoples closer together in world citizenship

6. Desire to take an active part in adult music projects after graduation, such as church choirs, civic choruses, small ensembles in the home, orchestras, bands

7. Desire to be interested in worthwhile professional music programs, concerts, opera, as they perform in our theaters, churches, etc.

According to Mr. Hinga there is no specific outline for senior high school work in Rochester. There is, however, a definite course of study for eighth and ninth grade music which stresses unit study such as Music of the Old World, Music of the United States, Christmas in Many Lands, The Opera, Popular Music, Music Tells a Story, and the Orchestra.

Perusal of the listed courses in secondary-school music now being offered in Rochester reveals the scheduling of Saturday activities. Music courses offered in Rochester high schools are included in Table 4.

Table 4. Courses in Secondary-School Music
Rochester, New York

<u>Grade</u>	<u>Types</u>	<u>Periods</u> (Weekly)	<u>Courses</u>
	R = Required E = Elective S = Selective		
8	R	2 (40 weeks)	General Music
9	R	2	General Music (for entering pupils)
8-9	E	2	Choral
	E	1 (40 weeks)	Junior Choir
10-	E	5	Choir
11-	E	5	Voice I
12	E	5	Voice II
	E	5 (40 weeks)	Voice III
11-12	E	2 (40 weeks)	"Music for Every- one"
8-12	E	2 + 1 after- school rehearsal	Orchestra and Band
8-9	S	Saturday 1½ hours	Inter-High Junior Choir
10-12	S	Saturday 3 hours	Inter-High Choir
10-12	S	Saturday 2 hours	Inter-High Band
10-12	S	Saturday 2 hours	Inter-High Orchestra

Mabelle Glenn,^{1/} supervisor of music in Kansas City, Missouri, has mimeographed sheets available which contain pertinent facts regarding the overview, the framework of content, achieving essential learnings, evaluation, materials, and professional aids for junior high school music - grades seven, eight and nine. Recognition is given the adolescent boys and girls in the seventh grade whom, the Kansas City authorities feel, have many physical and emotional differences. To meet these differences, music is taught to boys and girls separately wherever the number of pupils makes it possible. Provision in the music curriculum is made for groups of seventh grade girls and boys singing together. Care is taken to overcome any feeling of embarrassment, timidity, or self-consciousness of each member of the group.

The music program in the eighth grade fosters through creation, participation, and appreciation the development of a well-integrated personality. It provides a rich emotional outlet for the adolescent boy and girl. Through related classroom activities, community music, concerts, radio and motion pictures, it makes possible a wide range of musical experience. An independent sense of musical judgment, and a realization of the individual's own power

^{1/} The Kansas material is dated June, 1947 and was sent to the author through the kindness of Miss Glenn.

or musical expression are other desirable outcomes.

The problem of individual differences given recognition.-- Miss Glenn feels that when music has a vital appeal and is made dynamic in the lives of boys and girls, many pupils elect it throughout their years of high school. To make music such a dynamic force, teachers must take into consideration the individual pupil and his personality. In grade nine, the music department stresses the fact that individual needs should be carefully considered.

In Kansas City, guidance is an integral part of the music program; it is concerned with the atmosphere of the classroom, with teacher-pupil relationships, with the stimulation of vital interest in the subject by inspiration and creation of enthusiasm. Guidance constantly supplements instruction.

Suggested materials for vocal and instrumental music groups are included in the Kansas City outlines along with appropriate recordings for Music Appreciation in Grade Nine, a library reading list recommended for the ninth grade, and a list of necessary equipment for every room in which music is taught.

A comprehensive course in piano study authorized by the Kansas City Music Teachers' Association is available for use in the high schools. Students who successfully complete the work are given high-school credits.^{1/}

^{1/} Arthur E. Ward, Op. cit., pp. 280-283.

Units and corresponding unit assignments featured for combined consumer and producer values.-- Salem, Massachusetts - George Murphy, director of music - has recently published a 105-page course of study in music for Kindergarten classes through grade twelve. The authors state that progress has been slow in music education in Massachusetts but they feel that the effectiveness of the efforts of those who composed the course of study for music in Salem will be revealed as the letter and spirit of the program becomes a real part of their total educational program.

Sample units for grades seven and eight are included in the book. Practical music is offered as an elective to all students in grade nine. The course is a continuation of the music appreciation offered in the elementary grades and will serve as introductory material for students having no previous appreciation study. This is a half year course and carries $2\frac{1}{2}$ credits toward graduation but no credit toward college entrance.

School credit is granted for private study of voice, piano, organ, and instruments of the symphony orchestra to students registered in any four- or five-period music subject in the secondary schools of Philadelphia, Pennsylvania.^{1/}

^{1/} Robert A. Gerson, Music in Philadelphia, Theodore Presser Company, Philadelphia, Pennsylvania, 1940, pp. 269-280.

The senior high school music curriculum, which begins in the tenth grade, prepares for entrance into one of the following fields of higher education:

1. School music departments of universities and colleges as preparation for teaching and supervising public school music.
2. Fine arts departments of universities and colleges as preparation for professional or private school and college music teaching.
3. Schools of education or colleges of liberal arts and sciences for cultural education.

High Schools for the Special

Study of Music and Art

Students making music their vocation benefited in a few instances by specialized music high schools.-- Some of the larger cities have solved the problem of music study in the high school by organizing separate high schools for the special study of music and art.^{1/} Notable among these experiments are Arts High School in Newark, New Jersey, and the High School of Music and Art in New York City, New York. The courses in these two schools are designed to meet the requirements of the music colleges and schools as well as of those institutions that prepare students for public school music teaching careers. Boys and girls who live in

^{1/} Arthur E. Ward, Op. cit., pp. 302-315.

localities where such schools are provided and who wish to make music their life's work are urged to avail themselves of the opportunity to attend these schools. The school authorities take special care to provide a thorough, well-rounded academic training along with the music courses, which, however, receive major emphasis.

The course in music in the High School of Music and Art, Convent Avenue at 135th Street, New York City, New York, includes four years of theory and composition, chorus assignment, and either instrumental practice or voice training. Every music student in the school devotes fifteen assigned periods a week to music throughout the four years of his stay at the school.

Available material pertaining to secondary-school music courses in additional cities and towns throughout the country along with notes on current activities in certain school music departments are listed on the following pages.

According to James H. Remley, Newton, Massachusetts is in a state of revision and change. The old courses of study have been thrown out and the only one that has been completed and published is the course in music appreciation for the high school. Others will be out by the end of the school year.

Vernon G. Smith, superintendent of the public schools in Scarsdale, New York announces a recent re-duplication

of a complete course of study in music.

Springfield, Massachusetts has no course of study for music in the secondary schools. The entire control staff of the school department is working on a new set of aims and objectives which will apply to all grades. Harold C. Youngberg, supervisor of music, plans to draw up a music course of study which will be related to the new over-all philosophy.

From Denver, Colorado, John C. Kendel, Director of Music Education, reports that committees are now working to revise existing units and courses of study.

George F. Strickling, director of music at the Heights High School, Cleveland Heights, Ohio writes that there is no music supervisor, except for the grades, so the three junior highs and high school directors go their own ways. The music curriculum includes a one semester elementary harmony course, five choral classes, four instrumental classes, choir, band, and orchestra.

A music course of study for secondary schools is in the formative stage in Brockton, Massachusetts, according to Rodney F. May, supervisor of music. In typewritten form is a syllabus for the seventh grade and one for the ninth grade.

Ethel M. Henson, director of music, Seattle Public Schools, Washington tells us that there is no available

course of study but committees are in the process of formulating one.

Boston, Massachusetts has a course of study in vocal music (1945) for grades VII, VIII and IX, which was prepared by the assistants in music and approved by the director of music. It is intended to serve the following purposes:

1. To continue the music program begun in elementary school.
2. To give unity to the study of music in grades I to IX, inclusive.
3. To ensure progress in music education.

It outlines three phases of the study of vocal music:

1. Singing.
2. Applied theory.
3. Ear training.

Harrisburg, Pennsylvania printed a course of study in music education for elementary and secondary schools in 1933.

Arthur E. Ward, director of music education, public schools Montclair, New Jersey states,^{1/} "Regular singing should be required of all students in the seventh, eighth, and ninth years of school, for this is the age of emotional development. It is advisable to use these years for artistic growth, for if musical interest is not nurtured then, there will be little chance of participation later on.

^{1/} Arthur E. Ward, Op. cit., pp. 30, 31.

Singing, regularly, even though it be but once a week, forms a singing habit. If the right songs are sung, and the music is appreciated, much satisfaction will be gained."

The schedule of Frederick High School, Frederick, Maryland, indicates an emphasis of a General Music Class during the entire four years.^{1/} The school system is organized on the 8-4 plan.

Cleveland, Ohio has a curriculum in music for senior high schools^{2/} including vocal and instrumental music, theory and appreciation.

Red Wing, Minnesota having junior and senior high schools with approximately 600 students^{3/} offers interesting and all-inclusive music courses.

Berkeley, California has a generous music offering in the senior high school. In addition to the prescribed list of courses they feature an opera chorus and a vocational music course.^{4/}

Integration of music with other subject-matter fields promoted by school music departments.-- Berkeley presents the modern emphasis upon music as an integral part of the

^{1/} Harry E. Wilson, Music in the High School, Silver Burdett Company, New York, 1941, p. 386.

^{2/} Ibid., p. 387.

^{3/} Ibid., p. 383.

^{4/} Peter W. Dykema and Karl W. Gehrken, High School Music, C. C. Birchard and Company, Boston, 1941, p. 482.

school program, a particularly noteworthy feature being the organization of the material to promote integration with English and Social Studies. Emphasis is also placed upon the use of musical ability in extracurricular activities, both for personal development and as a form of community service.

The majority of pupils in the Wichita, Kansas, High School take music five days per week, some only three times because of academic schedules. The Wichita Education Department writes,^{1/} "We give the same credit for music as is given for academic subjects, and in order to do this we require 15 hours of outside preparation for each six weeks term on topics assigned by the teacher."

It should be noted that some cities have no music course of study for secondary schools available, such as Washington, D. C. and Providence, Rhode Island.

Pasadena, California was one of the first cities to organize under the Six-Four-Four Plan. This plan involves an elementary school of six years, followed by a high school or junior high school of four years (grades 7 to 10 inclusive), and this in turn by a college or junior college of four years (grades 11 to 14 inclusive). This organization is established in about forty different institutions throughout the United States^{2/} and is demonstrating outstanding

^{1/} Peter W. Dykema and Karl W. Gehrken, Op. cit., p. 499.

^{2/} John Muir College and Pasadena City College Catalog (1947-1949), Pasadena City Junior College District, p. 26.

success as an effective form of public school organization.

Music offerings in Pasadena for junior college years (grades 11 to 14) include Appreciation and Music History, Music Theory, Choral and Voice, and Instrumental Music.

The Pasadena school authorities give the following information concerning the Division of Fine Arts in their organization:^{1/}

"To the Division of Fine Arts has been delegated the major responsibility for providing a broad sequence of educational experiences designed to promote growth in expression, appreciation, and understanding in the fields of art and music.

"These subjects are not the private province of the so-called talented, but are the common heritage of all and are vital parts of every well-developed personality.

"Students enrolling in this division will be able to select courses suited to their interests and needs. Here individuals may delve into the realms of sound, color, light or materials as these phenomena are used in the fields of music, graphic arts, crafts, or personal and home arts. All of these experiences help to develop on the part of the student an awareness and vision for creative self-expression."

Pasadena City Schools print a 31-page mimeographed pamphlet entitled "Junior High School Course of Study."

Regarding the function of music in grades seven through ten, the Pasadena authorities express themselves as follows:^{2/}

"Music in the junior high schools furnishes a satisfying outlet and expression for the emotional powers and sensitivities that characterize adolescent

^{1/} Pasadena Catalogue, Op. cit., p. 80.

^{2/} Pasadena City Schools, Secondary Curriculum, Publication No. 10, Junior High School Course of Study, 1947-1948, pp. 10-12.

youth. It serves to develop a sense of discrimination during this formative period, and provides an experience which challenges the finest capabilities and satisfies the highest interests.

"The varied offerings of the music program serve as exploratory material and reveal to the student some of the possibilities of the years beyond. Students become acquainted with the many aspects of music study and begin to realize what is involved in successfully pursuing them. Exposure and participation in music at this grade level offers an excellent socializing influence. Here music is primarily a group activity rather than an individual one, and has a large function in providing a balanced, well-controlled social environment.

"One of its main functions is to instill, create, and arouse an attitude of love and enthusiasm for the most artistic and highest type of music which will endure throughout life.

"The Department of Music in its junior high school program strives for child development through active, joyous participation in the many phases of music; increasing appreciation and love for music; right attitudes toward, keen interests for, and broadening experiences in music; development of the concept that music is something people live by and with, not just an art which only the talented and initiated can enjoy."

Available music courses for the junior high level in Pasadena schools include:^{1/}

General Music. 1 hour per day, 1 semester.

"All students are required to take the general music course for one semester in the seventh grade. It serves to broaden the scope of music instruction as carried on in the elementary grades and offers an intensive treatment of all the more important phases of music. The main objectives include: singing of songs in as many parts as the voices and powers of the children warrant, listening to a great deal of music of various kinds, technical study, correlation and integration of music with other school subjects."

^{1/} Pasadena City Schools, Secondary Curriculum, Publication No. 10, 1947-1948, pp. 11, 12.

Piano. 1 hour per day, 1 semester.

"One semester of beginning piano may be elected in the place of the general music course in the first semester of the seventh grade. No other work in piano is offered."

Junior Glee Club. 1 hour per day, 2 semesters.

"This is an elective course open to pupils of the eighth grade. It continues the study of music as begun in the seventh grade. While the main objective of the course is the development of part singing, it also serves as a trying-out course for the Senior glee club."

Senior Glee Club. 1 hour per day, 2 semesters.

"This course is an elective for students in the ninth and tenth grades. Membership is open only to those of outstanding musicianship, talent, and voice. One of the functions is the preparation of material and programs for presentation and performance in the school and community."

Boy Choir. 1 hour per day, 2 semesters.

"Boy Choir is an elective course available to all boys in the seventh and eighth grades. Enrollment is permitted to those boys possessing outstanding vocal ability, tone quality, and other necessary choral qualities. As is the case of the glee club, one function of the boy choir is the preparation of material and programs for public presentation and performance."

Beginning Band. 1 hour per day, 2 semesters.

Beginning Orchestra. 1 hour per day, 2 semesters.

"Band and orchestra are elective courses open to boys and girls at any grade level of the junior high school. They provide an opportunity for training and instruction on any of the band or orchestra instruments. Many school-owned instruments are available for the use of students. The main objective is the teaching of the fundamental skills of instrumental techniques."

Intermediate Band. 1 hour per day, 2 semesters.

Intermediate Orchestra. 1 hour per day, 2 semesters.

"Students who have progressed beyond the beginning stage of instrumental playing may elect intermediate band or orchestra. These courses offer training in the basic procedures of ensemble playing, a limited repertory of simple selections, and a preparation for membership in the advanced groups."

Advanced Band. 1 hour per day, 2 semesters.

Advanced Orchestra. 1 hour per day, 2 semesters.

"These courses are open to those who have reached a more proficient stage of development. A repertory of standard music within the ability and appreciation of the group is studied. The constant aims are the encouragement to invite from each instrument only its finest and most characteristic musical expression and the seeking of results of true musicianship. Material and programs for presentation and performance in the school and community are prepared."

Applied Music. (Credit allowed for music instruction taken from private teacher.)

"Students in the Pasadena secondary schools who are receiving systematic instruction in voice, piano, organ, or any instrument of the symphony orchestra or band from a private instructor may receive credit toward graduation for such study, subject to the regulations which have been set up by the Music Department and the Principals."

CHAPTER III

A PROPOSED SECONDARY-SCHOOL MUSIC PROGRAM FOR THE BETTER-THAN-AVERAGE SCHOOL SYSTEM

Scope of the Music Program

Widening horizons already realized in some secondary-school music programs.-- "To suggest in a general way the scope of the music program in the better-than-average secondary school, it is necessary to speak from three distinctly different points of view,"^{1/} asserts Dr. Billett.

"In the first place, it should be noted that most phases of both vocal and instrumental music are represented in the music program of the better-than-average secondary school. In the junior high school one finds such activities as boys' glee club, girls' glee club, mixed chorus, general music, band, orchestra, instruction in piano, and individual or group instruction in string and brass instruments. In the senior high school, in addition to an opportunity to continue the activities just named, one frequently finds a cappella choirs and classes in voice, music appreciation, history of music, harmony, music reading, and musicianship.

"From a second point of view it should be noted that the music program in the better-than-average secondary school is by no means limited to opportunities to learn how to perform. In both the vocal and instrumental phases of the music program the pupils are provided with opportunities to learn how to listen and even how to compose.

"From a third point of view it should be noted

^{1/} Roy O. Billett, Op. cit., pp. 410, 411.

that the music program in the better-than-average secondary school is not confined to the regular program of studies. Musical studies comprise a major phase of the extracurriculum. Moreover, music is by far the most common out-of-school study. As such it is pursued on an individual basis under private teachers, yet supervised and accredited by the school."

Music experience considered an indispensable phase of a well-balanced general education at the secondary-school level.-- Mursell,^{1/} Professor of Music at Columbia University, sees in "the music program.....an organized opportunity for esthetic and social experience....." which "can appeal to, and benefit, practically all children in school....." Yet, he would ".....plan the program of music education as a closely knit sequence of musical activities increasing in complexity and significance." He sets forth the following five theses: (1) Standards should be in terms of musical achievement. (2) A valid sequence of technical progress in music should be provided. (3) The music program should be planned as an important agency for musical and general mental growth. (4) The music program should provide proper recognition for individual differences and needs. (5) The music program should be an organic whole, increasing in diversity and (level of) mastery with the advancing grades of the school.

^{1/} James L. Mursell, "Principles of Music Education," Chapter I in Music Education, Part II, Thirty-Fifth Yearbook, 1936, National Society for the Study of Education (Bloomington, Illinois Public School Publishing Company), p. 4.

Music's Changing Status

Music keeping pace with developments in general education.-- Expressing his views on "Music's Changing Status" nearly a decade ago, Karl Gehrken declared, "Today, practically all high schools have well-established courses in music."^{1/}

"Music has completely changed its status as a school subject. A generation ago most high schools had some kind of a chorus, often required for one or more years. Frequently this was supplemented by a glee club of boys and perhaps one of girls. Occasionally there was an orchestra or a band--or both. A very few schools had the temerity to offer a course in harmony or one in 'appreciation.'

"These organizations and classes usually met after 'school hours' and no credit was given for the work. The attitude of both pupils and school authorities was at best one of good-natured tolerance; at worst it involved active opposition on the part of the principal to any encroachment of this 'new-fangled frill' upon the domain of 'really serious school work' in established subjects.

"Today, practically all high schools have well established courses in music, these ranging from the course in 'General Music' ordinarily required of all students in the first two years of the junior high school period, to symphony orchestras, string quartets, and a cappella choirs in the senior high school; not to mention voice classes, piano classes, wind and string instrument classes, as well as glee clubs, small vocal groups, bands, and small instrumental ensembles. Many schools offer well planned courses in theory and in 'appreciation,' and not a few allow credit for the serious study of music under private teachers entirely outside of the school. The tendency is in the direction of having all the work done during the regular school day and to allow full credit, as in the case of other subjects.

^{1/} Karl Wilson Gehrken, Music in the Junior High Schools, C. C. Birchard and Company, Boston, 1939.

The pupils are enthusiastic and large numbers of them elect music, even in the senior high school where no pressure is brought to bear upon them. School officials--most of them--are proud of their fine orchestras, bands, and choruses, and there is a growing spirit of cooperation between administrators and music teachers. The community is music-conscious and business men often back their school organizations by paying their expenses to contests, by providing instruments, and by purchasing band uniforms.

"What has brought about this phenomenal change? The answer is, several things, the most important of which are: (1) the evolution of the high school as an integral part of the American educational system; (2) the recognition of adolescence as such and the gradual change that is now in process from the 8-4 plan of organization to the 6-3-3 one; (3) the craving for music and other forms of art on the part of the masses of people."

Will Earhart expressed a pertinent point of view in 1935 when he wrote:^{1/}

Aesthetic embryo aided in development by music education.-- "The child has within him a germ of aesthetic development, just as he has a germ of physical development and a germ of intellectual development; but this germ will not develop without nurture, any more than would the others. It is the business of teachers of music, art, and literature to provide the requisite nurture."

Pupils' Educational Needs as Objectives of Education

Principles of democracy demand fulfillment of educational needs.-- "Today, secondary-school teachers face a host of related, unsolved, or only partly solved problems, all growing out of the new belief that the American secondary

^{1/} Will Earhart, The Meaning and Teaching of Music, Witmark Educational Publications, Department of M. Witmark and Sons, New York, 1935, pp. 111 and 112.

school should educate all the children of all the people, giving each child an education suited to his aptitudes, abilities, valid interests, aims, and hence needs," claims Roy O. Billett.^{1/}

"To judge justly the schools of any community, it is necessary to answer the question, 'To what extent, and how well, are the schools meeting the educational needs of all youth of elementary- and secondary-school age?' To answer this question it is necessary to say what these educational needs are.

In the last analysis, each community must formulate its own statement of educational needs."

Dr. Billett suggests the following statement of needs at the secondary level:

1. They Need to Grow Up

They are about to enter, or are passing through, one stage or another of a most trying period of life, the period of adolescence. They need the best possible chance to grow up, not only physically, but mentally and emotionally. They need constantly increased opportunities to take the initiative and to assume responsibility. They need that sort of discipline which will result in self-discipline.

2. They Need Guidance

They need sound guidance while in school. At all stages of their development they need to be known and treated as individuals by parents and teachers, in terms of their aptitudes, abilities, interests, and aims. They also need to know their own needs,

^{1/} Roy O. Billett, Survey of Public Education in Harford County, Maryland, 1947, pp. 1, 2, 3.

their native endowments, their strengths and weaknesses, and how to make the most of the former and to minimize the latter, in vocation and avocation. They need the continued interest and help of the school in making post-school adjustments.

3. They Need to Achieve Health and Physical Fitness

They need to know how to become and to keep physically and mentally healthy and fit, and to practice what they know about health and fitness.

4. They Need to Learn How to Make the Most of Their Environment

a. They need to understand and appreciate the natural environment in which they live--the environment of plants and animals--of land, sea, and air. They need to learn how to become intelligent and well-intentioned producers and consumers in this environment, to the end that it may contribute as much as possible to happier, more abundant living for themselves and for others.

b. They need to understand and appreciate the technological environment in which they live--the environment of penicillin and sulfa-drugs, of butadiene and plastics, of rocket and airplane, of radio and radar, the atomic bomb, and ten thousand other wonders. They need to learn how to produce and how to consume intelligently and with due concern for others in this most complex environment man has ever known.

c. They need to understand and appreciate democracy as the American way of living. They need to learn how to practice democracy, how to contribute to it through individual and cooperative action, and how to get all the advantages it has to give. They need to develop a reasonable altruism or concern for the welfare of others. They need to develop those traits of character which will make them worthy members of all groups to which they belong, including the home, the school, the church, and the community, the state, the nation, and the world. They need to learn not only their rights, but also their responsibilities. They need to learn what constitutes respect and fair play with reference to the rights and

responsibilities of other individuals, of minorities, and of the majority. They need to develop whatever aptitude they may have for leadership in one or another walk of life. They need to know how to follow leaders and use experts without being dominated by either. They need to be law-abiding, even when actively seeking changes in the law. In emergencies they need to subordinate any personal desires which may conflict with the safety of the group.

5. They Need to Learn How to Live Aesthetically

They need to become appreciative of, responsive to, and able and inclined toward achieving or contributing to, artistic quality and beauty in all aspects of their environment.

6. They Need to Learn How to Use Leisure Time Well

They need to know how to use leisure time well, through art, music, literature, the practical arts, or through hobbies or avocations related to any of the other broad fields of human interest and endeavor.

7. They Need to Prepare for Vocation, for Further Education, or for Both

They need to acquire concepts and skills which will enable them to make a successful and suitable beginning in one or more broad fields of business or industry, or in further education.

8. They Need to Become Self-Educating

They need to become effectively and efficiently self-educating; for they should continue to grow in mental stature after they leave the secondary-school, whether they continue with formal education or not. This means, among other things, that they must achieve a command of the fundamental skills involved in reading, in oral and written expression, in listening, and in arithmetic, consistent with their native capacities. It also means that they must learn how to discover evidence, to consider its implications without prejudice, and, in a word, think for themselves.

"Within this framework of common educational needs, each individual pupil has needs which are peculiarly his own, a fact which complicates greatly the problem of meeting the educational needs of pupils. At any given stage of his development, each individual pupil (1) differs from other pupils in the rate at which he can learn; (2) varies, sometimes greatly, in his own rates of learning things academic, mechanical, musical, artistic, physical, and social; (3) differs materially from other pupils in his ability or achievement in any of the fields just mentioned; and, (4) differs from other pupils in interests and aims with respect to kind, or degree, or both.

"In general, the school can provide for the educational needs of pupils in two main ways: (1) Through the subject matter involved in the various regular courses or activities in which the pupils have an opportunity to engage; and (2) through the teaching methods used, i.e., through the methods employed to guide and direct the educational activities of the pupils.

"The common needs of pupils can be provided for in part by having all pupils engage in certain courses or activities. Such courses or activities are referred to as constants, meaning that they are included in the curriculum which every pupil carries. In a properly organized and presented constant, no two pupils do exactly the same work, in exactly the same way. In other words the modern constant is differentiated to meet individual differences. Pupils have some choice as to what they shall do, and how, and when, and where.

"It is important to note that, no matter how well a course is organized and presented, it cannot serve the common needs of pupils unless all pupils include it in their curricula. For example, a course in problems of democracy cannot contribute adequately to common need number 4-c above, if only 15 per cent of the pupils take it. A similar statement could be made for a course in science with reference to common need number 4-a or 4-b, and so on for all courses, activities, and needs.

"The common needs of pupils can be provided for

in part also by the teaching methods employed. For example, if all pupils need to learn to think for themselves they should all be taught by a method that stresses thought and problem-solving, rather than glib, unthinking, rote memory.

"The different needs of individual pupils can be provided for (1) through differentiation of constants (2) through elective courses and activities, and (3) through teaching methods that get away from the traditional lockstep of the recitation in all courses. The new methods stress work and study on the part of the pupil, in the classroom, shop, or laboratory, and guidance or direction of that work or study, on the part of the teacher. The new methods allow different pupils, if necessary and desirable, to begin at different places in any course, to proceed at different rates, and to emerge with different achievements."

Proposed Music Curriculum for Grades VII Through XII^{1/}

Objectives of education guide secondary-school music courses.-- In the process of setting up a music curriculum for junior and senior high schools, the author believes that the numerous and varied opportunities for music study and participation will cater in every instance to the Pupils' Educational needs as set forth by Dr. Billett.

Many musical experiences offered to every student in an effort to build for continuing growth and expansion of participation and appreciation in the secondary school.--

Most phases of both vocal and instrumental music are

^{1/} The author is obligated to Percy Graham, professor of music education, Boston University College of Music, Boston, Massachusetts, and supervisor of music, Lynn Public Schools, Lynn, Massachusetts for valuable suggestions in the construction of this paper.

represented in this proposed set-up; in both the vocal and instrumental phases of the music program the pupils will be provided with opportunities to learn how to listen and even how to compose; musical studies comprise a major phase of the extracurriculum.

Music for Everybody hints at the trends of the times and indicates the goal toward which progressive music departments are striving.

The proposed "General Music" Course should be a constant in grades VII, VIII, and IX and should include functional units for an all-inclusive background. Arthur E. Ward^{1/} substantiates this belief by stating:

"Regular singing should be required of all students in the seventh, eighth, and ninth years of school, for this is the age of emotional development. It is advisable to use these years for artistic growth, for if musical interest is not nurtured then, there will be little chance of participation later on. Singing regularly, even though it be but once a week, forms a singing habit. If the right songs are sung and the music is appreciated, much satisfaction will be gained."

MUSIC FOR EVERYBODY

Junior High School Program

Proposed General Music Course Constant in Grades VII, VIII,
and IX

(Three 40-minute periods per week)

(Two Credits toward Promotion)

^{1/} Arthur E. Ward, Music Education for High Schools, Junior High, American Book Company, New York, 1941, pp. 30-31.

GRADE VII

Functional Units to include:

1. Minimum of technicalities
 - (a) finding doo, or the key note
 - (b) rhythms
 - (c) chromatics
2. Music reading - 1, 2, 3 parts
3. Song singing - 1, 2, 3 parts
4. Voice culture, interpretation, dynamics, and phrasing
5. Orientation in directed listening - explanatory notes by teacher, recordings, audio-visual aids, assigned readings
6. Music assemblies for listening and performing - always including audience participation
7. Correlation and integration with other subjects of the seventh grade curriculum
8. Building song programs, text "Treasure" (Mabelle Glenn, Helen S. Leavitt, Victor L. F. Rebmann, Earl L. Baker; Ginn and Company, Boston)

GRADE VIII

1. Essential technicalities
2. Music reading - three parts; four parts if basses are available
3. Song singing - three parts; four parts if basses

are available.

4. Voice culture, interpretation, dynamics, and phrasing
5. Music classes in directed listening, text "Prelude" (Ginn and Company, Boston), recordings, sound films, charts, pictures
6. Music assemblies for listening and performing - always including audience participation
7. Correlation and integration with other subjects of the eighth grade curriculum
8. Building song programs, text "Adventure" (Mabelle Glenn, Helen S. Leavitt, Victor L. F. Rebmann, Earl L. Baker, Ginn and Company, Boston)

GRADE IX

1. Essential principles of Time and Tune
2. Music reading - four parts (SATB)
3. Song singing - soprano, alto, tenor, bass
4. Voice culture, interpretation, dynamics, and phrasing
5. Music classes in directed listening - text "Progress" (Ginn and Company, Boston), recordings, sound films, pictures, charts
6. Music assemblies for listening and performing - always including audience participation
7. Correlation and integration with other subjects of

the ninth grade curriculum

8. Building song programs - text "Discovery" (Mabelle Glenn, Helen S. Leavitt, Victor L. F. Rebmann, Earl L. Baker, Ginn and Company, Boston)

Electives:

GRADE VII

- * Mixed Glee Club (1)
- * Boy Choir (1)
- * Band (marching and concert) (1)
- * Orchestra (1)
- * XX Saturday A.M. Instrumental Conservatory #

GRADE VIII

- * Mixed Glee Club (1)
- * Boy Choir (1)
- * Band (marching and concert) (1)
- * Orchestra (1)
- * XX Saturday A.M. Instrumental Conservatory #

GRADE IX

- * Mixed Glee Club (1)

MEANING OF SYMBOLS

- * Elective under guidance of the Music Department.
- () Periods per week (period = 40 minutes).
- ** ** Open to any interested pupil.
- X Required.
- # Extracurricular Activity outside of regular school hours.
- XX Saturday A.M. Instrumental Conservatory - private and class lessons given by instrumental specialists. Lessons paid for by pupils. Director of Bands and Orchestras, - the principal.
- XXX One period devoted to sectional rehearsal, i.e. woodwinds, brasses, strings, or percussion.

- * Boy Choir (1)
- * Band (marching and concert) (1)
- * Orchestra (1)
- * XX Saturday A.M. Instrumental Conservatory #

Senior High School Program

GRADE X

Required:

Music Assemblies, featuring audience participation, student performance, guest artists, visual aid programs, seasonal and holiday programs integrating with other departments of the school.

Electives:

- * Mixed Chorus (4)
- * Boys' Glee Club (2)
- * Girls' Glee Club (2)
- * A Cappella Choir (2)
- * Voice Class (1)
- * Music Class in Directed Listening (2) ** **
- * Elementary Theory (2)
- * Band 1 and 2 (marching and concert) XXX (3)
- * Orchestra 1 and 2 (3) XXX
- * XX Saturday Morning Instrumental Conservatory #
- * Instrumental Ensembles #
- Directed Library Reading #
- Attendance at Youth Concerts, Field Trips,

Broadcasts, and Festivals #

Informal instrument groups #

GRADE XI

Required:

Music Assemblies, featuring audience participation, student performance, guest artists, visual aid programs, seasonal and holiday programs integrating with other departments of the school.

Electives:

- * Mixed Chorus (4)
- * Boys' Glee Club (2)
- * Girls' Glee Club (2)
- * A Cappella Choir (2)
- * Voice Class (1)
- * Music Classes in Directed Listening ** ** (2)
- * Theory (2)
- * Band 1 and 2 (marching and concert) XXX (3)
- * Orchestra 1 and 2 (3) XXX
- * XX Saturday A.M. Instrumental Conservatory #
- * Instrumental Ensembles #

Directed Library Reading #

Attendance at Youth Concerts, Festivals,

Broadcasts, and Field Trips #

Informal instrument groups #

GRADE XII

Required:

Music Assemblies, featuring audience participation, student performance, guest artists, visual aid programs, seasonal and holiday programs integrating with other departments of the school.

Electives:

- * Mixed Chorus (4)
- * Boys' Glee Club (2)
- * Girls' Glee Club (2)
- * A Cappella Choir (2)
- * Voice Class (1)
- * Music Classes in Directed Listening
(i.e. Symphony etc.) ** ** (2)
- * Theory - elementary harmony - creative music (2)
- * Band 1 and 2 (marching and concert) (3) XXX
- * Orchestra 1 and 2 (3) XXX
- * XX Saturday A.M. Instrumental Conservatory #
- * Instrumental Ensembles #
- Directed Library Reading #
- Attendance at Youth Concerts, Festivals, Field Trips and Broadcasts #
- Informal instrument groups #
- Dance Orchestra #

Consumer Aims

Music proposed as a beneficent agent for making life more satisfying.-- As Peter Dykema and Karl Gehrkins have said:^{1/}

"The modern school aims to provide experiences that will carry over into adult life, and here music can be a vital influence. To be sure, most of the pupils will never become professional musicians, but it is not the professional musician of whom we are thinking just now. Our main concern is to afford the great masses of people the satisfaction of participation of music."

Learning to listen is just as definite an activity as knowing the rules of the game, even if you are but a spectator. With our American life so widely set to music, learning to listen has become an "education for the needs of life."^{2/}

Discriminative or intelligent listening encouraged by music educators.-- Music specialist and author, Hazel Kinscella, has declared that:^{3/}

"Music is, today, more than ever before, a universal possession, in which everyone may have a part, either as a creator, a performer, or a listener. All listeners, whether musically trained or not, will have their pleasure in any piece of music increased by knowing the meaning and interpretation the composer had in mind when he wrote, whether his music be engaging for its formal beauty or for its 'story.'"

^{1/} Peter W. Dykema and Karl W. Gehrkins, The Teaching and Administration of High School Music, C. C. Birchard, Boston, 1941, p. xxi.

^{2/} Music Education Curriculum Committee Reports, Music Educators National Conference, Chicago, 1946, p. 82.

^{3/} Hazel Gertrude Kinscella, Music and Romance, R. C. A. Manufacturing Company, Camden, New Jersey, 1941, p. 11.

It is possible for everyone to gain, through thoughtful listening and study, general and sufficient information on all those fundamentals that contribute to the enjoyment of the grace and beauty of any real music, whatever its style.

"While each listener will probably have his own particular 'favorites' among the music heard, observation shows that there is a universal reaction among all people to the same general elements of beauty, which, aside from individual mood and appeal, are Rhythm, Melody, Harmony, and Form."

For the music courses in Directed Listening the author of this paper suggests the following topics:

Grade VII (included in required General Music Course)

Rhythm
Melody
Form
Program Music
Orchestral Instruments
Folk Songs of the Old World
Folk Songs of the New World
Art Songs
Sight-seeing Through Music
Music of Our Country
Pan-American Music
Music in This Century

Appropriate records should be selected by the Music Department.

GRADE VIII (included in required General Music Course)

Basic text - "Prelude" (William C. Hartshorn and Helen S. Leavitt, Ginn and Company, Boston).

Parade Music East and West
Music Pictures of Three Countries
Stories in Music and Dance
Dances New and Old
A Music Story in Eight Chapters
Seventeenth Century Music That Still Lives
Music and Fairy Tales

Excursions Into Great Music
 Sight-seeing Through Music
 Music That Imitates Itself
 A Song Program
 Two Musical Sketches from Russia
 Rhythmic Melodies
 More Opera Music
 Music of Long Ago

Records: Grade VIII - For Prelude
 21 Records, List Price \$18.75

	Record No.	and Net Price
Album Leaf (Rachmaninoff)		
Fritz Kreisler and Carl Lamson	(A)	1170
Humoresque (Tschaikowsky)		\$.75
Fritz Kreisler and Carl Lamson	(B)	
The Cat's Fugue (Scarlatti)	(A)	
American Society of the Ancient Instruments		1664
Suite (Purcell)		\$.75
American Society of the Ancient Instruments	(B)	
German Dances (Mozart)	(A,B)	1723
Ormandy and Minneapolis Symphony Orchestra		\$.75
Songs from Hansel and Gretel (Humperdinck)		1948
Elisabeth Schumann	(A,B)	\$.75
España (Rapsodie) (Chabrier)	(A,B)	4375
Fiedler and Boston "Pops" Orchestra		\$.75
Nutcracker Suite (Tschaikowsky)	(A,B)	8662
Stokowski and Philadelphia Orchestra	(A,B)	8663
	(A,B)	8664
		\$1.00
		each
Procession of the Sardar (Ippolitov-Ivanov)		
Fiedler and Boston "Pops" Orchestra	(A)	11883
In the Village (Ippolitov-Ivanov)	(B)	\$1.00
Fiedler and Boston "Pops" Orchestra		
Overture to Hansel and Gretel (Humperdinck)		
	(A,B)	11929
British B. C. Symphony Orchestra		\$1.00

		Record No. and Net Price
Air) from Orchestral (J. S. Bach)	(A)	12010
Gavotte) Suite No. 3		\$1.00
Adolf Busch Chamber Players	(B)	
Overture: Marriage of Figaro (Mozart)	(A)	
Ormandy and Minneapolis Symphony Orchestra		14325
Moto Perpetuo (Paganini)	(B)	\$1.00
Ormandy and Minneapolis Symphony Orchestra		
Tales from the Vienna Woods (J. Strauss)	(A)	
Stokowski and Philadelphia Orchestra		15425
Blue Danube Waltz (J. Strauss)	(B)	\$1.00
Stokowski and Philadelphia Orchestra		
London Suite: 1. Covent Garden		
2. Westminster	(A,B)	36129
(Eric Coates) (See Record G 525)		\$.75
New Light Symphony Orchestra		
Fugato on a Well-Known Theme (Robert McBride)		
Fiedler and Boston "Pops" Orchestra	(A)	G 505
Waltzes from Der Rosenkavalier (R. Strauss)		
Ormandy and Minneapolis	(B)	\$.75
Symphony Orchestra		
1. To the Nightingale.		
2. Lovers of Every Description	(A)	
(Schubert) Elisabeth Schumann		G 510
Lullaby: The Vain Suit (Brahms)	(B)	\$.75
Elisabeth Schumann		
Coppelia: Valse and Entr'acte (Delibes)	(A)	G 511
Ormandy and Minneapolis Symphony Orchestra		
Irish Washerwoman (Arr. by Leo Sowerby)	(B)	\$.75
Ormandy and Minneapolis Symphony Orchestra		
London Suite (Knightsbridge) (Eric Coates)		
(See Record 36129)	(A)	G 525
New Light Symphony Orchestra		
Pomp and Circumstance No. 4 (Edward Elgar)		\$1.00
British B. C. Symphony Orchestra	(B)	
Organ Fugue (J. S. Bach) Olga Sameroff	(A)	G 540
Ballet from Faust (Gounod)	(B)	\$1.00
Royal Opera Orchestra		

Record No.
and Net Price

Second Movement from Symphony No. 8 (Beethoven)	(A)	G 541
Koussevitzky and Boston Symphony Orchestra		\$1.00
Norwegian Dance No. 2 (Edvard Grieg)	(B)	
London Symphony Orchestra		
Minuet from Symphony No. 13 (Haydn)	(A)	
Toscanini and NBC Symphony Orchestra		G 560
Scherzo from Midsummer Night's Dream (Mendelssohn)	(B)	\$1.00
Toscanini and Philharmonic Symphony Orchestra of New York		

Grade IX (included in required General Music Course)

Basic text - "Progress" (William C. Hartshorn and
Helen S. Leavitt, Ginn and Company, Boston).

Music in Contrasting Moods
Phantom Music
From Dance Rhythms to the Symphony
An Historic Form in Modern Expression
An Opera Preview and a Ballet
National Qualities in Composed Music
Impressions and Color
The String Choir
An Orchestral Program of the 20th Century
Orchestras and Their Conductors
An Opera of the Romantic Period
Songs for Voice and Violin
Music of the North
A Musical Term Becomes a Title
Merry Tunes of the Early Nineteenth Century

Records: Grade IX - For Progress
24 Records, List Price \$23.00

Record No.
and Net Price

Andante Cantabile (Tschaikowsky)	(A,B)	1719
Ormandy and Minneapolis Symphony Orchestra		\$.75
Clair de Lune (Debussy)	(A,B)	1812
Stokowski and Philadelphia Orchestra		\$.75

	Record No. and Net Price
When I Have Sung My Songs (Ernest Charles)(A) Kirsten Flagstad	1817
Lullaby (Cyril Scott) Kirsten Flagstad (B)	\$.75
Scotch Pastorale (Saenger) Yehudi Menuhin (A)	6951
Prayer (Handel) Yehudi Menuhin (B)	\$1.00
Classical Symphony (Prokofieff) (A,B)	7196
Koussevitzky and Boston Symphony Orchestra	\$1.00
Scherzo and March from Love for Three Oranges (Prokofieff) (A,B)	7197
Koussevitzky and Boston Symphony Orchestra	\$1.00
Finlandia (Sibelius) (A,B)	7412
Stokowski and Philadelphia Orchestra	\$1.00
Intermezzo: Entrance of the Emperor and His Court from the Suite Hary János (Kodály) (A,B)	7953
Ormandy and Minneapolis Symphony Orchestra	\$1.00
Dance of the Hours from La Gioconda (Ponchielli) (A,B)	11833
Fiedler and Boston "Pops" Orchestra	\$1.00
Overture to Merry Wives of Windsor (Nicolai) (A,B)	11836
British B. C. Symphony Orchestra	\$1.00
Facade Suite (William Walton) (A,B)	12034
Walton and London Philharmonic	12035
Orchestra (A,B)	\$1.00 each
Prelude to Act I from Lohengrin (Richard Wagner) (A,B)	14006
Toscanini and New York Philharmonic Orchestra	\$1.00
Scherzo from Symphony No. 7 (Beethoven) (A,B)	14100
Toscanini and Philharmonic Symphony Orchestra	\$1.00
Danse Macabre (Saint-Saëns) (A,B)	14162
Stokowski and Philadelphia Orchestra	\$1.00

	Record No. and Net Price
Invitation to the Dance (von Weber) (A,B) Stokowski and Philadelphia Orchestra	15189 \$1.00
Overture to Secret of Suzanne (Wolf-Ferrari) (A) Fiedler and Boston "Pops" Orchestra	G 506
Etude in E flat major (Paganini) (B) Vladimir Horowitz	\$.75
A Ball: Fantastic Symphony (Berlioz) (A,B) Monteux and Symphony Orchestra of Paris	G 526 \$1.00
Bridal Chorus: Lohengrin (Wagner) (A) Metropolitan Opera Chorus	G 542
Lohengrin's Narrative (Wagner) (B) Richard Crooks	\$1.00
Slavonic Dance No. 8 in G Minor (Dvorak) (A) Balich and Czech Philharmonic Orchestra	G 543
Indian Lament (Dvorak) (B) Fritz Kreisler and Carl Lamson	\$1.00
Scherzo from String Quartet No. 2 (Borodin) (A) Pro Arte Quartet	G 544
Valse Triste (Sibelius) (B) Goossens and Symphony Orchestra	\$1.00
Prelude to Act III: Lohengrin (Wagner) (A) Toscanini and Philharmonic Symphony Orchestra of New York	G 561
Minuet: Symphony in D Major (Mozart) (B) Toscanini and Philharmonic Symphony Orchestra of New York	\$1.00
Elsa's Dream: Lohengrin (Wagner) (A) Kirsten Flagstad	G 562
Lohengrin's Farewell (Wagner) (B) Lauritz Melchior	\$1.00
Fourth Movement from Symphony No. 1 (A,B) (Beethoven) Toscanini and British B. C. Symphony Orchestra	G 563 \$1.00

Grade X Elective Course - Basic text - "At Home and

Abroad" (William C. Hartshorn and Helen S. Leavitt,

Ginn and Company, Boston).

Two 40-minute periods per week.

The Music of Our Country
Musical Magic
Famous Melodies from Cycle Forms
Dances Classical and Dramatic
Folklike Tunes in Symphonic Setting
Arabian Nights' Music
Contrasted Movements from a Dramatic Symphony
First Half of an Old Norse Saga
Six Views of a Stream of Melody
Program of Songs
A Pastel in Tones
A Nordic Poem for Piano and Orchestra

Records: Grade X - For At Home and Abroad
33 Records, List Price \$31.85.

	Record No.	and Net Price
On Hearing the First Cuckoo in Spring (Delius) Toye and London Symphony Orchestra (A,B)	4270	\$.75
Pop Goes the Weasel (Arr. by Cailliet) (A,B) Fiedler and Boston "Pops" Orchestra	4397	\$.75
Entrance of Gods into Walhalla from Götterdämmerung (Wagner) (A,B) Stokowski and Philadelphia Orchestra	6788	\$1.00
Suite in B Minor (J. S. Bach) (A,B) Frederick Stock and Chicago Symphony Orchestra	6915	\$1.00
The Sorcerer's Apprentice (Dukas) (A,B) Toscanini and Philharmonic Symphony Orchestra of New York	7021	\$1.00
First Movement of Piano Concerto in A Minor (Grieg) (A,B) Bachaus and New Symphony Orchestra	8232	\$1.00
Bist Du Bei Mir (Bach) Elisabeth Schumann (A) Ave Maria (Schubert) Elisabeth Schumann (B)	8423	\$1.00

	Record No. and Net Price
Adventures in a Perambulator: 1. En Voiture 2. The Policeman (Carpenter) (A,B)	8455
Ormandy and Minneapolis Symphony Orchestra	\$1.00
Scheherazade Suite (Rimsky-Korsakov)	8698
Stokowski and Philadelphia Orchestra	8699
	8700
	8701
	8702
	8703
	\$1.00
	each
Siegfried Draws the Sword: Walküre (Wagner)(A)	9167
World-Famous Wagnerian Singers	
Wotan Bids Brünnhilde Shield Siegmund: Walküre (Wagner) (B)	\$1.00
World-Famous Wagnerian Singers	
Wotan's Farewell: Walküre (Wagner) (A,B)	9177
World-Famous Wagnerian Singers	\$1.00
Ballet Music from Prince Igor (Borodin)	
Albert Coates and London (A,B)	9474
Symphony Orchestra	\$1.00
Rhapsody in Blue (Gershwin) (A,B)	11822
(See Record G 545)	
Fiedler and Boston "Pops" Orchestra	\$1.00
Fourth Movement from Trout Quintet (Schubert)	
Schnabel and Pro Arte Quartet (A,B)	14035
	\$1.00
First Movement from Symphony in B Minor (Schubert) (A,B)	14117
Koussevitzky and Boston Symphony Orchestra	\$1.07
Second Movement from Symphony No. 6 (A,B)	14266
(Tschaikowsky)	\$1.00
Ormandy and Philadelphia Orchestra	
Third Movement from Symphony No. 6 (A,B)	14267
(Tschaikowsky)	\$1.00
Ormandy and Philadelphia Orchestra	

	Record No. and Net Price
Pilgrim's Song (Tschaikowsky)	(A) 36224
Glenn Darwin	
1. By a Lonely Forest Pathway (Griffes)	\$.75
2. When I Bring to You Colored Toys (Carpenter) Glenn Darwin	(B)
Four Indian Calls (Indian)	(A) G 500
Tipica Orchestra	
From an Indian Lodge (MacDowell)	(B) \$.60
Victor Concert Orchestra	
The Sword Hilt Gleams in the Firelight	(A) G 527
(Wagner) World-Famous Wagnerian Singers	
Siegmond Greets the Spring Night; Walkure	(B) \$1.00
(Wagner)	
World-Famous Wagnerian Singers	
Ride of the Valkyries: Walkure (Wagner)	(A) G 528
World-Famous Wagnerian Singers	
Brunnhilde Gives Sieglinde the Broken Sword:	
Walkure (Wagner)	(B) \$1.00
World-Famous Wagnerian Singers	
Rhapsody in Blue--Part 3 (Gershwin)	(A)
(See Record 11822)	G 545
Fiedler and Boston "Pops" Orchestra	
Second Sketch Based on Indian Themes	(B) \$1.00
(Griffes) Coolidge Quartet	
You're My Woman Now: Porgy and Bess (Gershwin)	
Lawrence Tibbett and Helen Jepson	(A) G 546
'Tis an Earth Defiled: Merrymount (Hanson)	
Lawrence Tibbett	(B) \$1.00
Second Movement: Symphony No. 4 (Schumann)	(A) G 547
Ormandy and Philadelphia Orchestra	
Second Movement: Symphony No. 3 (Schumann)	\$1.00
Paris Conservatory Orchestra	(B)
The Dream from Manon (Massenet) Richard Crooks	
	(A) G 548
Ah, Moon of My Delight (Lehmann)	(B) \$1.00
Richard Crooks	

Record No.
and Net Price

Adventures in a Perambulator: Hurdy-Gurdy (A) (Carpenter)	G 564
Ormandy and Minneapolis Symphony Orchestra	
Adventures in a Perambulator: Dogs (Carpenter)	
Ormandy and Minneapolis Symphony (B)	\$1.00
Orchestra	
Third Movement: String Quartet No. 2 (A,B)	G 565
(Borodin) Pro Arte Quartet	\$1.00
Scherzo: Fourth Symphony (Harl MacDonald) (A)	
Ormandy and Philadelphia Orchestra	G 566
First Movement: Piano Concerto in A Minor	
(Grieg) (B)	\$1.00
Bachaus and New Symphony Orchestra	

Grade XI Elective Course - Basic text "New Horizons"

(William C. Hartshorn and Helen S. Leavitt, Ginn and Company, Boston).

Two 40-minute periods per week.

A Musical Art Gallery
 East Meets West in Music
 Music from the Heart of Bohemia
 Tone-Weaving Today and Yesterday
 Second Half of an Old Norse Saga
 Symphonies Two Centuries Apart
 A Medieval Legend in a Roguish Rondo
 The Orchestra Becomes a Painter
 Impression and Expression in Music
 Impressionism in Music and Art and Symbolism in Literature
 A Traveler's Symphony
 The Orchestral Score
 A Cathedral in Tone
 Music for Music's Sake
 Songs of Romance and Faith
 Music Like a Curve of Gold
 Important Men and Events in Music

Records: Grade XI - For New Horizons
 31 Records, List Price \$30.50

	Record No.	and Net Price
Overture to The Bartered Bride (Smetana) (A,B)	1555	
Frederick Stock and Chicago Symphony Orchestra	\$.75	
Fugue in G Minor (Bach) (A,B)	1728	
Stokowski and Philadelphia Orchestra	\$.75	
Afternoon of a Faun (Debussy) (A,B)	6696	
Stokowski and Philadelphia Orchestra	\$1.00	
Pictures at an Exhibition (Moussorgsky) (A,B)	7373	
Koussevitzky and Boston Symphony Orchestra	\$1.00	
Polka and Fugue: Schwanda (Weinberger) (A,B)	7958	
Ormandy and Minneapolis Symphony Orchestra	\$1.00	
Finale: Sonata for Violin and Piano (Franck) (A,B)	8178	
Thibaud and Cortot	\$1.00	
Second Movement: Symphony No. 1 (Sibelius) (A,B)	8875	
Ormandy and Minneapolis Symphony Orchestra	\$1.00	
Fourth (Italian) Symphony (Mendelssohn) (A,B)	8889	
Koussevitzky and Boston Symphony Orchestra (A,B)	8890	
	8891	
	\$1.00 each	
Fourth Movement: Symphony No. 1 (Brahms) (A,B)	8974	
Stokowski and Philadelphia Orchestra (A,B)	8975	
	\$1.00 each	
Immolation Scene (Wagner) (A,B)	9469	
Florence Astral and London Symphony Orchestra with Albert Coates	\$1.00	
In the Steppes of Central Asia (Borodin) (A,B)	11169	
Albert Coates and London Symphony Orchestra	\$1.00	

	Record No. and Net Price	
Till Eulenspiegel (R. Strauss)	(A,B)	11724
British Broadcasting Company Symphony Orchestra	(A,B)	11725
		\$1.00 each
First Movement: Piano Concerto in A Minor (Schumann)	(A,B)	12280
Myra Hess and Orchestra	(A,B)	12281
		\$1.00 each
The Moldau (Smetana)	(A,B)	12520
(See Record Q 549)		\$1.00
Kubelik and Czech Philharmonic Orchestra		
Siegfried's Rhine Journey: "Götterdämmerung" (Wagner)	(A,B)	14008
Toscanini and New York Philharmonic Orchestra		\$1.00
Mondnacht (Schumann) Elisabeth Schumann	(A)	14076
Traum durch die Dämmerung (R. Strauss)	(B)	\$1.00
Elisabeth Schumann		
First Movement: Quartet in F Major (Ravel) Pro Arte Quartet	(A,B)	14569
		\$1.00
First Movement: Symphony No. 40, in G Major (Mozart)	(A,B)	15753
Toscanini and NBC Symphony Orchestra		\$1.00
Song of Hagen's Men: "Götterdämmerung" (Wagner)	(A)	G 530
Berlin State Opera Orchestra		
Song of the Rhine Daughters: "Götterdämmerung" (Wagner)	(B)	\$1.00
Berlin State Opera Orchestra		
Siegfried Cleaves the Anvil: Siegfried (Wagner)	(A)	G 529
World-Famous Wagnerian Singers		
Brunnhilde's Farewell to Siegfried:	(B)	\$1.00
"Götterdämmerung" (Wagner)		
Albert Coates and London Symphony Orchestra		

	Record No.	and Net Price
The Moldau, Part III (Smetana)	(A)	G 549
(See Record 12520)		
Kubelik and Czech Philharmonic Orchestra		
Second Movement from Symphony No. 1	(B)	\$1.00
(Sibelius)		
Ormandy and Minneapolis Symphony Orchestra		
Siegfried Mounts the Burning Heights:	(A)	G 567
Siegfried (Wagner)		
Stokowski and Philadelphia Orchestra		
Brunnhilde and Siegfried: Siegfried	(B)	\$1.00
(Wagner)		
Stokowski and Philadelphia Orchestra		
Third Movement: String Quartet No. 1	(A,B)	G 568
(Debussy) Pro Arte Quartet		\$1.00
Pastoral Symphony: The Messiah (Händel)	(A)	G 569
Stokowski and Philadelphia Orchestra		
Jesu, Joy of Man's Desiring (Bach)	(B)	\$1.00
Ormandy and Philadelphia Orchestra		
Second and Third Movements: Violin Concerto		
in D Major (Brahms)	(A,B)	G 570
Jascha Heifetz and Boston Symphony	(A,B)	G 571
Orchestra, Koussevitzky conducting		\$1.00
		each

Grade XII Elective Course -

No particular text.

Two 40-minute periods per week.

General Review
History of Music
Study of Operas
Study of Symphonies

Appropriate records should be selected by the Music Department.

Record companies and music stores generally furnish booklets with instructions for the care of recordings and reproducing machines and their operation. However the

following points are essential and will be mentioned here:^{1/}

"(1) Each record should be kept in a folder or album when not being played. Room dust and chalk dust are very destructive to the playing grooves.

"(2) The finger should never touch the playing surface of a recording; the record should be handled only by touching the outer edge and center.

"(3) The room in which records are stored or filed should be kept at a normal room temperature. Overheating causes records to warp and become unfit for use. Extreme caution in this respect must be exerted in unusually warm climates and seasons.

"(4) Special care must be used in lowering and lifting the needle to prevent damage to the grooves of the records.

"(5) The needle recommended by the record manufacturer should be used. It is undesirable to use the loud and extra loud needles when playing fine recordings.

"(6) The turntable should revolve evenly at a uniform speed at all times."

Demand for Wider Knowledge of Music

Music judged the greatest cultural force.-- According to Frances Elliott Clark,^{2/}

Appreciation and understanding of real music, its literature, history and development from primitive beginnings, biography of its creators, its forms, patterns, great masterpieces, have become as great a need in the life that now surrounds the student as the same equipment in literature, science or language. No school or college can now adequately give a cultural background for the new American ideal of life without offering opportunity for an intimate acquaintance with the really great music of the world.

^{1/} Op. cit., p. 82.

^{2/} Anne Shaw Faulkner, What We Hear in Music, Radio Corporation of America, Camden, New Jersey, 1943, pp. 5, 6.

Modern science, the records and the radio have brought the great orchestras, the finest artists, opera and oratorio into practically every home. Not to understand the truly fine things, not to be able to discriminate and choose the truly beautiful, not to know one's Beethoven, Bach and MacDowell, is to be absolutely illiterate in this universal, necessary language of music.

Music has taken its place in modern education, as a social science, as a glorified servant, illuminating every other subject in the curriculum, but is most of all as itself, the greatest cultural force in the daily life of every individual, home and school.

A course in the appreciation and understanding of any art must consider first the fundamental principles on which that art has developed. Lord Lytton once said, "The nine muses are one family." It is certainly true that there are fundamental principles which are basic in all art. Architecture, sculpture, painting, poetry, drama, literature and music all reflect nationality and form. They all express the thought of the creator and the spirit of his age. Architecture emphasizes nationality, yet formal outline is its most important feature. In sculpture, form is idealized and often reflects poetic fancy or a dramatic story. In painting there are even greater possibilities. The very nature of poetry is the expression in words of beautiful thought in rhythmical form; while the written word in drama and other literature accents the descriptive power of the writer, as well as his feeling.^{1/}

In music we find all of these principles: nationality, form, color, and an endless variety of expression, either poetic or descriptive. It is because music expresses all of these principles that it makes a direct appeal to the heart of everyone, and it is for this reason that music is known as the "universal language."

Suggestions Regarding the School Band

The band regarded as a subject in the school curriculum.

--A program for bands and orchestras should be a part of

^{1/} Anne Shaw Faulkner, Op. Cit., p. 9.

the Junior and Senior High School music program under the general direction of the Supervisor of Music.^{1/} While orchestras are important and need constructive help, the problem of bands will be considered in this paper.

Whether bands can be effectively developed or not depends very definitely on the ability, training, experience, and personality of the Director, according to Ernest Stephens, Superintendent of Schools, Lynn, Massachusetts. This person is obliged to work on the one hand with supervisors, high school principals, high school teachers; and on the other hand with high school pupils. Hence the need that he meet qualifications of a high school teacher. The background of training must be basically educational and include major interests in the field of instrumentation. He must have had successful experience in forming, building, and conducting school bands. The problem is very different from that of adult bands. The personality of the individual is all important. A band cannot be successful without discipline first, enthusiasm for band work, a willingness to spend a great deal of time outside in practice, many hours of work in team play, personal sacrifice on the part of the pupils. If there is the right type of leadership, then results come from contact and association with the Director. Otherwise, external controls, instruction,

^{1/} Ernest Stephens, Report to the School Committee, Lynn Public Schools, Lynn, 1946, pp. 1-5.

results are negative and unsatisfactory.

There are two types of bands: a concert band, and a marching band. The School Committee and the community at large should be mindful of the fact that a successful senior high school band is the result of a successful second band or bands in the junior high schools, even reaching down into the upper elementary grades.

A senior high school band should be composed of from forty-eight to sixty pieces properly distributed over the different instrument fields.

A sixty-piece band should be made up as follows:

(The cost of instruments is approximate)

<u>Number</u>	<u>Instrument</u>	<u>Cost per Instrument</u>
3	flutes (piccolos)	\$100
1	E flat clarinet	100
16	B flat clarinets	100
1	alto clarinet	150
1	bass clarinet	250
2	oboes (English horn)	150
2	bassoons	250
1	soprano saxophone	100
2	alto saxophones	125
2	tenor saxophones	150
1	baritone saxophone	150
6	B flat cornets	100
2	B flat trumpets	100
4	French horns (Mellophone or Alto)	125
6	trombones	100
2	baritones	100
1	E flat bass tubas	200
3	B B flat bass tubas	250
1	tympani	200
3	other percussion	50

In a concert band, additional instruments like a bass saxophone, fluegelhorn, string bass, and harp would be

desirable.

The above represents an ideal situation. It may be difficult to convince some that a few of these instruments are necessary. Correct balance is of the utmost importance, however.

It may reasonably be expected that pupils will purchase and own certain instruments. Cornets, trumpets, clarinets, flutes, saxophones (except baritone and bass), and trombones (except bass) are more commonly used outside school. It is possible to rent many of these instruments, and if it is determined that it will be profitable for pupils to continue their work the rentals paid may be accepted toward the total cost.

Unusual instruments like tubas, oboes, basoons, French horns, alto and bass clarinets, tympani, etc., must be purchased by the School Department and loaned to pupils.

In the foregoing list for the sixty unit band, the cost of the instruments which should be owned by the School Department would approximate \$2900.

In addition to the instruments, there would be the cost of music. This necessitates consideration of a library of music with cabinets for filing, cataloging, and repair. Seven hundred dollars a year is an estimate of music necessary for a complete band.

Consideration must be given to the careful and proper

storage of instruments. Lockers are necessary. This locker room may be under an attendant, or the lockers and cages can be so constructed that pupils to whom instruments have been assigned can have access at all times.

It is necessary that there be periodic inspections of instruments, and a program to handle adequately necessary repairs must be provided. The average life of the instruments is two years. Experience of successful school bands will show what allowance should be made yearly for an upkeep charge.

The concert band certainly can be composed of boys and girls. With careful selection, the marching band also can be made up of boys and girls. For the marching band, the problem of uniforms arises. This is an expensive program by itself. The uniform should be conservative, of a military model, the same for all senior bands with a distinguishing mark on the visor of the hat or sleeve emblem only so that if an occasion warranted bands could be massed without loss of effect.

For a marching band, the program will call for an instructor in marching tactics. This could be a duty assigned to the physical education department.

Work needs to be started at the junior high school level. Help (financial) should be available for unusual instruments needed in these bands.

Plans should be made for the individual training of pupils in their instruments. All band members should have training in technic. The Director should organize a school of training for pupils for this specialized technical training by competent teachers or the pupils would have to gain their instruction through private teachers. It is believed that the first plan would be most satisfactory and economical for parents since the pupil must bear the expense. The organization of such a plan would be an administrative problem for the Director.

The problem of getting boys and girls for band rehearsals ties in to schedule-making by the school. This can be a source of constant irritation between the administration of the school and the Director of Bands.

The principal is responsible for so planning the daily program of studies that the music program is a definite part of the daily schedule. In many high schools, music classes have been placed in conflict with the daily schedule to such an extent that many who are interested in studying music have no opportunity to do so.

To be successful, the Director of Bands will be obliged to develop a definite course of study calling for fixed rehearsals for the band, with sectional rehearsals of parts of the band as needed. This calls for flexibility in schedule-making, and to give the bands an even chance of

success there must be a will or determination on the part of the administration to have the band a success.

The Director of Bands should be employed on an eleven months basis so that one month of the summer, preferably August, can be given over to reorganizing and developing the marching bands for fall football needs.

The Theory Course

A course in theory, usually combines with ear training and sight-singing.^{1/}

"The high school theory course is planned for the pupil who is seriously interested in music and has already done considerable work on some instrument--usually the piano. If he has not studied piano he will not get the most out of the course because he will not be able to do the work in keyboard harmony. Such a pupil should be admitted to the class but he should be urged to learn the piano keyboard at once by practicing simple hymn tunes and folk songs, plainly harmonized. The course may well run as a solid, meeting five times a week, with full preparation. In many schools this is not feasible, however, and in such cases the class should meet two or three times a week and there should be a second year of work with the first year as a prerequisite. This has a certain advantage in that it gives the teacher a chance to admit to the advanced class pupils who because of the character of their previous study or perhaps because of their unusual ability do not need the first year's work.

"The content of the course will depend on the previous preparation of the members of the class. If the work in the junior high school General Music course has been unusually good they may begin work in harmony at once. But in most schools there will have to be at least a semester of 'elementary theory'--key signatures,

^{1/} Music Education Research Council Information Leaflet, Music Educators National Conference, Chicago, 1946, p. 1.

sight-singing, easy dictation, terminology, and the like. The objective is better musicianship, and the fundamental principle to be observed is that the course must actually result in better musicianship or it will have but little value. A second principle to be observed by the teacher is that the work must train both eye and ear. The teacher should also know that the desire to invent or create is the strongest motivating drive in a theory class, therefore he will plan for plenty of original work."

Membership in the proposed Musical Organizations should be governed by the following requisites:

For membership in Choral Groups

1. Ability to sing in tune (accurate pitch)
2. Ability to read music
3. Voice quality
4. Cooperation in taking directions
5. Natural music ability
6. Working knowledge of rhythmic principles
7. Membership in Voice Class

For membership in Instrumental Groups

1. No physical defects (i.e. teeth formation for wind instruments)
2. Specialized study in instrumental music
3. Ability to play in tune
4. Ability to read music
5. Working knowledge of rhythmic principles
6. Natural musical ability
7. Cooperation in taking directions
8. Faithfulness to practice

For membership in Theory Classes

1. Special musical ability
2. Advanced cultural interest in music as exemplified by extracurriculum study of vocal or instrumental music
3. Serious interest in the technicalities of music
4. Desire to create music

For membership in Directed Listening Classes

1. Interest and a desire to understand music

For membership in Voice Classes

1. Ability to sing in tune
2. Ability to read music
3. Voice Quality
4. Cooperation in taking directions
5. Natural music ability
6. Working knowledge of rhythmic principles

The Influence of Music Education

Widely diversified program of music education

recommended for our schools.-- That music is an essential in the educational experience of every child appears to be the consensus of opinion on the part of modern, unbiased, forward-looking educators the country over, who are currently designing for, and contributing interest in, a generation of healthy boys and girls.

A study of the history of Public School Music in the United States reveals that nothing short of phenomenal has been the continual expansion of music education in all its branches since the enthusiasm and genius of Lowell Mason made possible the establishment of music in the Public Schools of Boston, Massachusetts in 1838.

Value of music proven as a basic need.-- John Ruskin said: "The four necessities of life are food, shelter, raiment and music." He saw undoubtedly the wholesome effect of music on the emotional life and the many ways that it serves the needs of both individuals and societies. Music may lack the practical value of food, shelter and

raiment, but its history and development belie its lack of utility and prove its value not only as an enrichment of life, but in truth, as a basic need.

Countless pages could be written defending "music for the masses" in our schools. It does not matter which type of musical activity we enjoy most,- singing, playing some instrument, or listening - we find that music is an entertaining and pleasing companion for our leisure hours. It is also a source of inspiration, which, for the time being, lifts us above ordinary existence and gives us a sense of fine and noble ideals which may influence the common events of everyday life. Just as many situations in our own lives include music, so throughout history, men and women of all countries, of all races, and of all degrees of civilization have found music a necessary part of everyday living and quite indispensable to them.

The author of this paper most heartily recommends music classes in directed listening. It is her belief that the consumer aim, including the production of music as a form of self-expression in a purely avocational or recreational way, must be given primary emphasis. She recommends a rich experience in listening to good music, but she also believes that it should be real thinking and not just enjoyment. She has in mind courses which would present listening as a creative activity and featuring

abundant music illustrations, interesting and varied information on each composition studied, with comments on composers, facts about characteristics and structure of the music, comparisons, questions to promote discussion, and matters to think about.

In the opinion of Genevieve A. Rorke, successful secondary-school music teacher of Los Angeles, California, and instructor at the University of Southern California,-

"If boys and girls in their early adolescent years could pursue but two lines of study, those two should be English and music. All the beauties of literature, all the mysteries of science are open to those who read intelligently. Music, finest of the arts, should also be an adventure into unknown worlds--meeting new and interesting people and experiencing new forms of beauty.

"The singing impulse is inherent in every child. Singing frees the individual, takes him from what may seem a dull, monotonous environment and transports him to a colorful world of his own creation. One cannot always have a musical instrument at hand, but one can always sing.

"Boys who join their voices in 'Home on the Range' are, for the time, owners of vast lands under unclouded skies. Girls who sing of 'Sweet Ladies in Brocade and Lace' see themselves as daintily-gowned dancers of the stately minuet. When a large chorus sings 'Adeste Fideles' at Christmastide, they are as truly reverent as their elders, sometimes more so. What an opportunity for the teacher who realizes the mental and spiritual uplift that singing can give!

"Next in importance is the peculiar value of doing something in cooperation with one's fellow students. However, let there be no mistake on one point: emotional release and social benefits are at their

1/ Genevieve A. Rorke, Choral Teaching at the Junior High School Level, Hall and McCreary Company, Chicago, 1947, pp. 1, 2, 3, 4.

highest and best when the doing culminates in the creation of something beautiful.

"Every true American should think in terms of his country's welfare. Public school music should make a definite contribution to love of country and national unity. Too often the national anthem and other songs of patriotism are sung casually and indifferently, as mere program fillers.

"We should aim to send girls and boys out of school educated not only in music but through music--to become a generation more self restrained, mentally alert and spiritually minded because we have touched their lives.

"An opportunity to experience a richer type of music than that which they knew in the lower grades; a chance to learn to love that music and be intelligent about it--this is what the music department owes its teen-age boys and girls."

From its Washington, D. C. headquarters, the Education Policies Commission of the National Education Association of the United States declared:^{1/}

"THE EDUCATED PERSON HAS MENTAL RESOURCES FOR THE
USE OF LEISURE.

"For many persons the playing of musical instruments, alone or in orchestras, is a satisfying recreation. Almost everyone can sing and enjoys doing so; with some training for the singer, others may enjoy it too. The rudiments of the international language of music are for most people easier to acquire than the art of reading words. We are told that in Elizabethan England, for example, every educated person had musical competence. Should any child today leave our schools who has not added to the art of reading words the simple and pleasure-giving art of reading music?"

^{1/} Education Policies Commission, Policies for Education in American Democracy, National Education Association of the United States and the American Association of School Administrators, 1201 Sixteenth Street, N.W., Washington 6, D.C., 1946, pp. 206, 207.

They also state:

"THE EDUCATED PERSON APPRECIATES BEAUTY.

"Beauty is one of the great desires of the human heart. Even very young children eagerly and unmistakably respond to beauty in color, rhythm, harmony, and form. A bright toy is treasured above a dingy one. A cube, a ball, or a wheel seems to contain in its very contour elements of form which bring forth the approval and delight of children. It is one of the important functions of education to help the growing child to seek, to enjoy, and to treasure beauty throughout his entire life. The delicate colorings of fine paintings, the balanced masses of sculpture, the strength and lightness of noble architecture, the rhythm, harmony, and melody of poetry and music - all these should surround the growing child. He should hear beautiful music and participate in making it. He should make with his own hands the designs of representative art in order to increase his understanding and appreciation of the artistic work of others. These are not easy things to teach and the first requirement for doing so is the teacher's own understanding and appreciation of the esthetic elements of life. It is more difficult and much more important to teach a child appreciation of the beauty of poetry than it is to require him to memorize a poem or to identify the grammatical elements which enter into its construction. It is easier to teach the rules which permit one to classify plants than it is to teach an appreciation of the color and form of flowers.

"The importance of the school environment in this connection can hardly be overemphasized. The people of the United States will not reach their full stature in esthetic development while their children spend formative years in school buildings with unkept grounds, ugly architecture, and bare or garish walls. The home life of many children is lived in mean and sordid conditions. This fact increases the responsibility of the schools to see that the stars are not completely shut out above their heads, to keep alive in them the love for the song of a bird, and to stimulate the ambitious reach of the soul for the things which enrich it."

The comparatively small number of secondary schools in which splendid music programs have been developed stand not

as a compensation for, but as a challenge to, the American secondary school as a whole, which never has had and does not now have a music program worthy of the name.^{1/}

Billett believes that the secondary-school music program should consist in the main of a sequence of well-gradated general-music courses extending through Grades 7 to 12 inclusive.^{2/} These courses should be so well differentiated that they could be made validly a part of the constant program of studies carried by all pupils. Growing out of these courses, and so managed as to contribute to them, would be the many specialized musical activities now essentially isolated in unrelated elective courses, in the extracurriculum, or in the program of out-of-school projects and studies.

^{1/} Roy O. Billett, Op. cit. p. 405.

^{2/} Roy O. Billett, Fundamentals of Secondary-School Teaching, Houghton Mifflin Company, Boston, p. 415.

GENERAL STATEMENT OF THE UNIT

The music of our country is that of the
entire world, and the people of our
country have come from nations the
world over.

TITLE

UNIT ORGANIZATION OF THE TOPIC

"MUSIC OF OUR COUNTRY"

FOR A SENIOR HIGH SCHOOL MUSIC COURSE

IN DIRECTED LISTENING

I GENERAL STATEMENT OF THE UNIT^{1/}

The music of our country is that of the entire world, just as the people of our country have come from nations the world over.

^{1/} Roy O. Billett, Op. cit., p. 505.

II DELIMITATION OF THE UNIT^{1/}

1. Our heritage of music includes church music of all the colonists and the English folk music of the southern colonists; the music of the American Indian, of the Europeans who continued to adopt our country, and of the Negroes; and the songs of the cowboys and the mountaineers. Such have been the raw materials with which American composers might work as they chose.^{2/}

2. The way in which American composers might work with these materials, however, involved another very important influence upon music; for most American composers have been trained in European styles and traditions, and in this way, the music of our country has felt the influence of Europe.

3. "Since the beginning of America's development by the white man, practically every nation in the world has poured its folk music into America, so that today no nation possesses such a diversity of musical folk material as that which is now fast rooted in American soil. While the Puritans who first came to our land were openly averse to all music save that of the chanting of hymn tunes, it must not be forgotten that before the end of the seventeenth

^{1/} Roy O. Billett, Op. cit., p. 505.

^{2/} William C. Hartshorn and Helen S. Leavitt, At Home and Abroad, Ginn and Company, Boston, 1940, pp. 6 and 7.

century many colonies from Scotland and the north of Ireland were found throughout New England and that these people all brought their folk music with them. The Dutch who colonized New York and the surrounding country came from that land where musical training dates back to the earliest and greatest schools of musical counterpoint. Virginia and Carolina were peopled by the Cavaliers, who brought with them the greatest and best of the music from Queen Elizabeth's court, which was the center of the world's musical culture during the sixteenth century. Canada and Louisiana were settled by France, a nation known for musical taste and culture. The Spanish colonists through the south and southwest of America also brought much of their national music with them."^{1/}

4. The negro race came to our shores originally through the slave trade, which was European in its source. The music of the American Negro has been perhaps the most significant direct influence in the music of our country. The fact that it arose spontaneously as a folk music of great masses of people, together with its richness of harmony and vitality of rhythm, has brought widespread popularity to the music of the American Negro. It was with music of this type that innumerable minstrel shows of

^{1/} Anne Shaw Faulkner, Op. cit., pp. 187, 188.

a century ago gained popular favor and it was out of this period of activity that Stephen Foster created some of America's most beloved songs.

5. It is a well-known fact that Negro music has exerted its strongest influence upon the popular dance music of our country. But since its "jazz" rhythms, in turn, have found their way into serious composition by contemporary composers, our serious music has also felt indirectly the impact of the music of the American Negroes.

6. Yet before the advent of the Negroes, and of the Europeans who brought them here, our country already had music of its own. The American Indians, with their ceremonial songs and dances and their characteristic rhythms and instruments, had used music as an important part of practically all of their activities long before other music was brought to this country. Since many of our composers have become seriously interested in the music of these Indians, and since their melodies and rhythms frequently have been used as a basis for compositions by American composers, the American Indian has made a definite contribution to the development of music in our country.

7. It was quite a different type of music that was brought to our shores by the early colonists. Their music was chiefly that which was associated with the church, having sacred words which were set in a hymnlike style in which

rich harmony was a truly significant factor.

8. In contrast with the severity of this music, however, some of the settlers outside of New England enjoyed the folk tunes and dances of their mother country. This was true particularly in Virginia and in other southern colonies, where many of the folk songs and dances of England were popular among the colonists.

9. People made folk songs from their life in the new world. These songs were not so much dance songs or love songs, like the folk music of Europe, as they were work songs. There were the sea chanteys of sailors and the lonely songs of cowboys on the wide prairies. There were the songs of adventurers braving a wilderness in search of gold, and songs to the thud of the pickaxe as men drew the different parts of the country closer together with shining rails of steel.

10. It is important to know that many tunes of European origin have come to be considered as American through a long association with situations and events which are American and through common usage in the ordinary activities of American life. Such a tune is "Pop Goes the Weasel." (Victor Recording, 4397 A,B)

11. Not only have dance tunes of the colonial period been used as music basis by contemporary composers, but dramatic incidents of colonial days have been the inspira-

tion for American operas. One of these is the opera, "Merry Mount" by Howard Hanson, which is based upon an incident which occurred not long after the landing at Plymouth Rock at a spot now known as Quincy, Massachusetts. (Victor Recording G 546B) "'Tis an Earth Defiled," from "Merry Mount"--Howard Hanson (1896-), American composer, who is currently occupied as Director of the famous Eastman School of Music, Rochester, New York.

12. Those composers who have felt that the Indian was truly the original American, and that therefore Indian music was the most legitimate basis for the development of American music, have been much concerned with the preservation of authentic Indian music. From the earliest times, the Indians on this continent have utilized music in much the same way as have other people in corresponding periods of history; for they have used music in close association with their ceremonials, both religious and otherwise. Example--"Chant of the Snake Dancers"; Hopi Indians (V.R. G500 A).

"Love Song"; Winnebago Tribe (V.R. G500 A).

"Love with Tears"; Cheyenne Tribe (V.R. G500 A).

"Sunrise Call"; Zuñi Tribe (V.R. G500 A).

13. Among the various composers who have used the Indian idiom as a basis for their music, one of the most successful was Edward MacDowell (1861-1908), who composed

the music entitled "From an Indian Lodge" (V.R. G500B).

"From an Indian Lodge"^{1/} is the fifth of a set of pieces called WOODLAND SKETCHES, which contains also the familiar "To a Wild Rose" and "To a Water Lily." This set of pieces reflects both MacDowell's love of nature and his interest in the music of the Indians.

Before he composed this set of pieces, he had completed two orchestral suites based upon Indian music. It was natural, then, that when he was inspired by the beauties of New England to compose his WOODLAND SKETCHES, he should include this selection, which is Indian in its background.

14. While Indian music was by no means the most important influence in the compositions of Charles T. Griffes, he composed "Two Sketches Based Upon Indian Themes." These sketches show effectively how a composer can use a primitive, racial musical idiom in the creation of an artistic composition. This sketch was composed for a string quartet. "Second Sketch Based on Indian Themes", Charles T. Griffes (1884-1920); American composer. (V.R. G 545 B).

15. Much of the European influence which has been brought to bear upon American music has come about because so many of our American composers have had at least a part of their musical training in Europe. One of these composers was Charles T. Griffes. While some of his music showed an

^{1/} William C. Hartshorn and Helen S. Leavitt, Op. cit., p. 17.

interest in the musical idiom of the American Indian, some of his songs reflect clearly his European study,- Example, "By a Lonely Forest Pathway" (V.R. 36224 B). "By a Lonely Forest Pathway" is the second of a group of five songs in which the music was set to poems by German authors. They were the first published songs of Griffes and show the influence of his early study in Germany.

16. The Mason family includes a number of able musicians, each of whom has contributed something very valuable to the music of his native land. Lowell Mason, born in Medford, Massachusetts in 1792, won international fame for his fine musicianship and for his introduction of music as an organized study into the public schools of America.

17. Francis Hopkinson, the first American composer, was born in Philadelphia in 1737. He wrote "My Days Have Been So Wondrous Free" which was the first secular song composed in America by a native-born composer.

18. Joseph Hopkinson, son of Francis Hopkinson, is the celebrated author of "Hail, Columbia!"

19. The first really great American musician was Stephen Foster, who has been called "a maker of folk songs." He was born in 1826. His tunes were all in folk song style. Though the words of many of his songs are "Ethiopian" to be used in minstrel shows, the form and rhythm are much more

like Anglo-Saxon folk songs than like real Negro music. Some of his tunes even have the old Scotch-Irish snap or quirk in the rhythm, (♩ ♪).

20. The origin of "Yankee Doodle," the oldest of our National Songs, has never been traced. Many sets of words have been associated with it, because during the Revolutionary War, it was used both by the British and Americans as a means of ridiculing the other.

21. Two of the most important of the early American composers in the orchestral field were John Knowles Paine and George W. Chadwick. Both lived and were active in the 20th century, but they are most celebrated for those unusual accomplishments of an earlier day which helped to draw world attention to the American orchestral composer and his music.

22. John Knowles Paine, born in Portland, Maine in 1839, is known not only as a composer and an organist but also for the fact that he was the first professor of music in an American college.

23. A composer of importance was Henry Hadley (1871-1937), who wrote many excellent works in all forms. The majority of his compositions have been produced and have met with great favor.

24. Ethelbert Nevin, born in 1862 at "Vinsacre," the family home near Pittsburgh, Pennsylvania, achieved an

amount of fame by the lyric grace and romantic atmosphere of his songs and small piano pieces. The "Water Scenes" and the "Day in Venice Suite" include compositions familiar to all pianists. The vocal duet, "O That We Two Were Maying," is similarly familiar to singers.

25. Reginald DeKoven (1859-1920) combined with Edward MacDowell to bring American music prominently to the attention of the entire world. DeKoven is best known for his light opera, "Robin Hood."

He was born in Middletown, Connecticut, the son of a clergyman whose ancestors have lived in New England since the days of the War of the American Revolution. The song, "O Promise Me" is a perennial favorite from the pen of Reginald DeKoven.

26. The history of music contains few instances of wives of composers whose accomplishments can equal those of Mrs. Edward MacDowell. Her performances of her husband's music throughout the nation, and her constant devotion to her husband's artistic ideals, attract the admiration of all who know her.

27. Although John Alden Carpenter (1876 -)^{1/} is best known for his instrumental compositions, of which "Adventures in a Perambulator" (V.R. 8455 A, B; G 564 A, B) is

^{1/} William C. Hartshorn and Helen S. Leavitt, Op. cit., pp. 22, 23.

one of the most delightful, he has composed also many beautiful songs which have become familiar throughout our country. All of his music is distinguished by a refinement and delicacy of expression seldom equaled by American composers. Since the beginning of our nation, Americans of musical talent have been writing songs. Few of our songs surpass the charm of this art song which Mr. Carpenter wrote in the summer of 1913. "When I Bring to you Colour'd Toys" (V.R. 36224 B). The text of this song is from the poetry of far-off India, where the philosopher-poet Rabindranath Tagore, has written some of the most beautiful verse of our time.

28. One of the most popular of all American compositions for orchestra is the "Rhapsody in Blue" (V.R. 11822 A, B.; G 545 A) for piano and orchestra by George Gershwin (1898-1937).^{1/} He composed it for a program which Paul Whiteman presented in Aeolian Hall, New York, on Lincoln's birthday, 1924. Since this concert was the first serious attempt to offer a program of music of the "jazz" type in the dignified setting of a concert hall, it received great publicity throughout the country. There are many reasons for the popularity of the "Rhapsody in Blue." People like it because of the gaiety of its rhythms, the beauty of one song-like tune which it contains, and the rather sharp,

^{1/} William C. Hartshorn and Helen S. Leavitt, op. cit., p. 39.

mocking humor of certain of its passages. "The Rhapsody in Blue" is based upon dance tunes and rhythms of our day, and these are the musical descendants of Negro songs and dances of a century ago. Gershwin said, "I intended the 'Rhapsody in Blue' as a sort of musical kaleidoscope of America--of our vast melting pot, of our unduplicated national pep, of our blues and of our metropolitan madness." Probably the most important music which George Gershwin composed is his opera, "Porgy and Bess." This opera is one of his last compositions, and it is considered to be the finest of all his works. "Bess, You Is My Woman Now," from Porgy and Bess (V.R. 546 A) is a love duet, which is sung by Porgy and Bess in the second act.

29. Just as George Gershwin's "Porgy and Bess" shows us the influences of Negro music in opera, so the Scherzo from the Fourth Symphony (V.R. G566 A) by Harl McDonald (1899-) American composer, reveals the same influences in the symphony. Mr. McDonald has written this scherzo "in the tempo of a fast cake-walk," and the cake-walk was a dance originated by American Negroes.

30. No more popular name than that of John Philip Sousa (1856-1932) has appeared in music during the past 50 years,^{1/} and no music is more typical of a certain phase of

^{1/} Hazel Gertrude Kinscella, op. cit., p. 524.

American life than his. His 140 marches won for him the enviable title "March King." A strain of his best-known march "Stars and Stripes Forever," is carved on his tombstone in the Congressional Cemetery at Washington, D. C.

31. Earl Robinson, born in Seattle, Washington in 1910, has composed ballads of folk-song character. He made a setting of selected sentences from Abraham Lincoln's First Inaugural Address.

32. According to the opinion of Dr. Serge Koussevitsky, in his Third Symphony, Roy Harris has achieved the first truly great orchestral work to be produced in America. Symphony No. 3 - M-65 (15885-15886) (Musical Masterpieces Series). "Symphony for Voices," a choral symphony by Roy Harris, contains some of the boldest choral writing of the century. It is composed for an eight-voiced a cappella chorus.

33. Deems Taylor is perhaps one of the best known of all American composers, not so much for his music as for the multifarious activities that have made him one of the biggest "names" in this country. "Through the Looking Glass"--a suite for orchestra by Deems Taylor is a charming portrayal of a naive nonsense story. This tale by Lewis Carroll, is a sequel to "Alice in Wonderland."

34. Music took many new characteristics in the 20th century. Much of the music now composed made no attempt to displace the accepted "classics," but took its part along

with other arts and the sciences, in depicting the spirit and events of the times. Special reasons for the 20th century innovations in music may include the exploitation of mechanical devices; the realistic shock of wars; depressions; scientific investigations into all subjects; and the tremendous spread of music through recordings, radio, printing, movies, and mass production of all kinds. The 20th century has also been a time in which the composer has felt especially free to experiment in his own individual way, rather than to follow "nationalistic" example or opinion. This has led to the composition of much music of a very personal type.

35. Aaron Copland, composer, born November 14, 1900, in Brooklyn, New York, is considered a leading force for spreading propaganda for, and arranging concerts of, modern American music. His compositions include orchestral works, chamber orchestra, choral works, chamber music, stage works and film music.

36. It has been said that the Americans of the present day are the greatest patrons of opera in the world. It is certainly true that the greatest singers of the world are receiving their largest fees to appear before American audiences, while the eyes of all the operatic composers of Europe are looking toward America as the land certain to give them fame and fortune with the production of any great

new work. A number of American operas have been produced, but although several of the works were received with enthusiasm, they were given but few performances. For example, The Metropolitan Opera Company produced "The King's Henchmen" by Deems Taylor in 1926.

37. The greatest oratorio by an American composer is "Hora Novissima" by Horatio Parker (1863-1920). It is considered one of the finest examples of modern oratorio. Parker wrote in all forms and his compositions rank with the best of the modern composers. He was for forty years the Dean of Music at Yale University.

38. Walter Piston was born in Rockland, Maine in 1894. After taking music courses at Harvard University, he went to Paris where he became a pupil of Nadia Boulanger. Upon returning to America, he became a faculty member of Harvard University, where he is now a professor. He first attracted attention as composer in 1928 when Koussevitsky conducted his "Symphonic Piece." Since then, important performances of his works by major musical ensembles have established him as one of the most important of living American composers. Walter Piston wrote a ballet in collaboration with the dancer Hans Wiener entitled "The Incredible Flutist," which was introduced by the Boston "Pops" Orchestra and the Hans Wiener Dancers on May 30, 1938.

39. The greatest woman composer of America was Mrs.

H. H. A. Beach (1867-1947) who was of pure American ancestry, and whose compositions are chiefly a product of American training. A native of Boston, Mrs. Beach is an outgrowth of the Paine school of composition. A pianist herself, she wrote much for her chosen instrument and also for the orchestra, while her delightful songs are found on many concert programs.

40. "Alleluia" for mixed chorus, a cappella, was written by Randall Thompson at the request of Dr. Serge Koussévitsky for the opening exercises of the Berkshire Music Center at which it was first performed by the student body, under the direction of Professor G. Wallace Woodworth, July 8, 1940. Randall Thompson was born in New York City in 1899. He is Professor of Theory and Composition at Princeton University. His work, "The Testament of Freedom" was presented by the Boston Symphony and the Harvard Glee Club and by other choral groups in other parts of the United States. His compositions include orchestral works, choral works, chamber music and stage works.

III PROBABLE INCIDENTAL AND INDIRECT LEARNING PRODUCTS^{1/}

Enriched capacity for enjoying or consuming music.

Deeper appreciation of the history and development of our country not only from a musical standpoint, but also as regards customs and habits of the people. Cultivated habits of listening to music so that recognition of specific features will become automatic and not interfere with the response to the inherent beauty of the music.

A promoted growth in knowledge about composers, performers, types of voices, historical connections between the music of various periods, current opportunities to hear music, and such relationship of music to other arts and social trends as is pertinent and helpful.

Increased capacity to produce music in any avocational or recreational way.

Aroused intellectual curiosity concerning music, the way it is made, the people who make it, and the significant characteristics of various styles and types of music.

Stimulated desire for more and richer musical experiences.

Increased sense of power in understanding music and in realizing its essential meaning.

Increased ability to get the message of the composer plus being able to recognize the techniques by which the message is conveyed.

^{1/} Roy O. Billett, op. cit., p. 506.

IV THE UNIT ASSIGNMENT^{1/}

(Time allotment five weeks, two meetings per week)

A. Introductory Activities

(1) a. Show 16 mm. sound film "Stephen Foster."

(Walter O. Gutlohn Inc. 10 minutes). This film depicts Stephen Foster paying a visit to a young southern woman and her parents. Southern life is shown, the home life and the part the negro plays in it. Some of Foster's lovely melodies are introduced,--"Uncle Ned," "Come Where My Love Lies Dreaming," and "My Old Kentucky Home."

b. Point out the fact that Stephen Foster has been called "a maker of folk songs." While reviewing the salient features of his career, stress the fact that minstrel shows played an important part in Stephen Foster's life.

c. Play records from Set M-442. Columbia Masterworks, "The Music of Stephen Foster."

d. Class sings some of the Stephen Foster melodies.

(2) a. Recordings of Negro spirituals are played by the teacher or some capable students.

b. The teacher explains that one of the most

^{1/} Roy O. Billett, op. cit., p. 506.

significant influences on the music of our country has been that of the American Negro. Since the arrival of the first slave ship in 1619, the American Negro has sung through slavery and through freedom in great joy and in despair. The songs of the American Negro are not limited to the spirituals but include work songs, railroad songs, steamboat songs, dance songs, and blues. All of these have had their influence upon what we know as "jazz" music.

- c. Showing of the films, Rhapsody in Black; Bell and Howell, Chicago, (Negro Spirituals) and Pickin' Cotton with the Jubilee Singers is followed by class singing of negro spirituals.

- (3) Deduce from the class information regarding the American Indians. Explanation should be made to the effect that in the music of the Indians, rhythm and melody are the most important factors; that the rhythms are produced by various kinds of drums and gourds, while the melodies are either sung or played upon flutes or whistles. These characteristics are common to the music of most Indian tribes. The great distances which separated them, however, prevented one tribe from having much

influence upon another, therefore, in spite of these general similarities, each tribe developed certain characteristics in its own music which may not be found in that of another tribe.

Demonstrate with the following recordings:

"Chant of the Snake Dancers" (Hopi Indians)

(V. R. G 500 A)

"Love Song" (Winnebago Tribe) of the Sioux
Indians

"Love With Tears" (Cheyenne Tribe) Pueblo
Indians

"Sunrise Call" (Zuni Tribe)

- (4) a. Have some pupil read aloud a clipping from the New York Times of Sunday, January 26, 1947 telling about Mrs. Edward MacDowell who is now in her ninety-first year.

"Mrs. Edward MacDowell, widow of the composer and founder of the MacDowell Colony at Peterborough, New Hampshire, recently celebrated her eighty-ninth birthday. She sent a telegram that day to the board of directors of the Edward MacDowell Association. It said, in part:

'This day ends my eighty-ninth year, and hints that my hail and farewell may be almost overdue. Therefore, I now wish to express to you my lively appreciation of your long years of support and cooperation. Our work has suffered wars, depressions, hurricanes, and floods and has endured. From its successes and failures have come long friendships and

precious memories. I shall enjoy my remaining years free of managerial responsibility and be proud and happy in the continuing growth and usefulness of our mutual accomplishments.'"

Tell class about the summer colony established on the MacDowell estate at Peterboro, New Hampshire for young artists.

- b. Give a sketch of Edward MacDowell's life (1861-1908).
 - c. Play recording "From an Indian Lodge," (V.R. G 500 B) which is Indian in its background.
 - d. Tell class that Charles T. Griffes (1884-1920), an American composer, also employed Indian effects in his music.
 - e. Play "Second Sketch Based Upon Indian Themes" (V. R. G 545 B) by Charles T. Griffes.
 - f. Inform class that Griffes spent some time in Germany where he was a pupil of Humperdinck, the famous composer of Hansel and Gretel. "By a Lonely Forest Pathway" is one of a group of five songs which Griffes composed to poems by German authors. Allow the class to hear the recording V. R. 36224 B.
- (5) a. As the result of some committee work in Social Studies, have various reports read by pupils regarding early Colonial music in this country.

Encourage them to explain that while some of the early settlers in our country allowed no music at all except that which was a part of religious worship, this was not true in the southern colonies where many of the folk songs and dances of England were popular among the colonists; folk dancing was especially enjoyed, and many of the dances followed the same patterns which the colonists had known in England.

- b. Play recording of "Pop Goes the Weasel" (V.R. 4397 A,B). Tell the class about the musical ancestry of the piece and show how it has become thoroughly American.
- c. Have a book report by some pupil on "The Maypole of Merry Mount" from Nathaniel Hawthorne's "Twice Told Tales." Explain that this story supplied the basis for one of the scenes of Howard Hanson's opera, "Merry Mount."
- d. Play the recording, "'Tis an Earth Defiled" from "Merry Mount" (V.R. G546 B). Announce that the artist singing this aria is Lawrence Tibbett, who was famous for his dramatic power. Discuss the work of the composer, Howard Hanson, who is currently director of

the Eastman School of Music in Rochester, New York.

- (6) A group from the choral reading class may present parts of the collection of poems "Gitanjali" by Rabindranath Tagore. Emphasize the portion of the poem from which John Alden Carpenter, American composer, takes the words for his song, "When I Bring to You Colour'd Toys." Play the recording (V.R. 36224 B). Tell the class that since the beginning of our nation, Americans of musical talent have been writing songs. Few of our songs, however, surpass the charm of this art song which Mr. Carpenter wrote in the summer of 1913.
- (7) Display the Capehart picture interpreting George Gershwin's "Rhapsody in Blue" and play the recording (V.R. 11822 A,B; G 545 A). Explain that the "Rhapsody in Blue" is based upon dance tunes and rhythms of our day, and that these are the musical descendants of Negro songs and dances of a century ago. Trace the life of George Gershwin from the days when he was growing up in the streets of New York. Point out that he was not familiar with the music of the most important composers, and that he achieved his remarkable success purely through his background of popular dance music and his

desire to write something better than this. Tell the class that probably the most important music which he wrote was his opera, "Porgy and Bess." Play the recording (V.R. 546 A) "Bess, You Is My Woman Now" from "Porgy and Bess."

Play the recording Scherzo from the Fourth Symphony (V.R. G586 A) by Harl McDonald. Explain that just as George Gershwin's "Porgy and Bess" shows us the influences of Negro music in opera, so this scherzo by Harl McDonald reveals the same influences in the symphony.

B. Core Activities^{1/} - pupils work as individuals and in groups. (The core activities are that part of the unit assignment in which it is expected that most pupils - perhaps all pupils - will engage directly at some time, in some way, and to some extent. Because practically all pupils will be concerned with practically all of these core activities, they are reproduced on mimeographed study and activity guides of which each pupil receives a copy.)

(1) To what member of his family did Stephen Foster refer in his song, "Jeannie with the Light Brown Hair"? Whose estate did Stephen Foster have in mind when he wrote, "My Old Kentucky Home"?

^{1/} Roy O. Billett, op. cit., p. 507.

Which of Foster's pieces was considered perhaps the greatest "home song" in the world? Under what conditions did he write "Old Black Joe"?

References--22, 28: 210

- (2) a. Those who enjoy Negro spirituals should get a well balanced choral group together and practice the following pieces for presentation at some future meeting of the class - See "Adventure" (World of Music Series published by Ginn and Company).

Page 22	"Go Down Moses"
Page 54	"Inchin' Along"
Page 65	"Goin' to Shout"
Page 96	"Little Wheel A-Turnin' in My Heart"

Reference 16

- b. Roland Hayes has made a recording of the piece "Muslem Bainjo" a satirical song of the Negro who would imitate the French. It is one of the best known Negro Creole songs. What is meant by "Creole" songs? What are their characteristics? See The Latin-American Song Book; Ginn and Company, page 20.

- (3) To the American Indian everything had its song,-- his clothes, his tepee, his food, his family, his friends, his enemies, the maiden he wooed, the forests and lakes, the sky, the stars, the moon,

the sun. Under supervision of your music teacher, prepare a group of American Indian songs to sing at an assembly. Be prepared with appropriate informative notes on the various tribes about whom you are singing. Give the characteristics of their music.

References 1: 26-28
3: 246-248

Replay the V.R. G 500 A including the "Chant of the Snake Dancers," "Love Song," "Love With Tears" and "Sunrise Call."

How does the love song of the Winnebago tribe differ from the dance of the Hopi Indians--especially in its rhythm and in the instruments which are used? What are the principal differences between the love song of the Cheyenne Tribe and the love song of the Winnebago Tribe?

- (4) History tells us of the service which Anna Magdalena Bach performed in completing the musical scores and singing the songs of her famous husband, Johann Sebastian Bach (1685-1750). We know also of the inspiration which Clara Schumann gave to her husband, Robert, and of the many concerts which she gave in making her husband's music known after his untimely death. Do you consider that the achieve-

ments of Mrs. Edward MacDowell make her worthy to be ranked with these famous women of music? Play the recordings of "To a Wild Rose" and "To a Water Lily" from MacDowell's set of pieces called "Woodland Sketches" and have some member of the class display pictures of typical scenes of New Hampshire in the vicinity of the MacDowell Peterboro estate.

Invite some representative or representatives of the choral-reading group to read the poem "By a Lonely Forest Path-Way" for your class. Listen to the recording (V.R. 36224 B) by the American composer, Charles Griffes.

Can you find anything in the music of the second stanza which is suggestive of the woods growing darker or of the mysterious sighs of the reeds? Can you discover how the composer has made his music suggestive of singing dying away over the water?

- (5) One of the first and most popular pieces of music brought to this country was "Old Hundred," which we know as "The Doxology."^{1/} Since this is chiefly choral in character, and since harmony is a very

^{1/} William C. Hartshorn and Helen S. Leavitt, op. cit., pp. 5, 6.

important feature of it, this church tune and similar tunes which followed it set a new path for music on this continent.

While music in the New England colonies was associated almost entirely with the church in the early days of our country, what sort of music was popular in the southern colonies? Name three of the best known songs.

- (6) a. "Blow the Man Down" is one of the most widely known sea chanteys. What is the derivation of the word "chantey"? Describe the different kinds of sea chanteys.

- b. No type of folk-music which originated in America has greater interest than the cowboy songs.

Select a group of three or more cowboy songs and have a Boys' Chorus rehearse them for presentation at some music assembly later in the course.

- c. Under the supervision of the music teacher, show the following sound films of folk songs, spirituals, and ballads:

1. Lost Dogie - 1 reel - University of Minnesota
(includes several well-known folk songs).
2. Tall Tales - 10 minutes - Indiana University;

well-known American folk song artists present several American folk songs in a natural setting.

3. Voice of the Sea - 1 reel - Bell and Howell, Chicago,--Old familiar sea chanteys sung and acted.

- (7) After a group of class members have studied the story, "Adventures in a Perambulator" play the recording of the same (V.R. B455 A, B; G 564 A, B) by the American composer, John Alden Carpenter. Prepare explanations of the piece to be given to the class at some later date.
- (8) George Gershwin enthusiasts in the class should listen to the recording of Gershwin's, "An American in Paris" (Columbia Masterworks MX 246). Read about Paris in your library books and see if Mr. Gershwin interpreted the different places he visited to your satisfaction. Can you visualize these places as you hear the music? Do you know the story of his opera, "Porgy and Bess"?

References 28: 270

30

In contrasting Gershwin's "Rhapsody in Blue" with Carpenter's, "Adventures in a Perambulator," which do you think is the more beautiful and why?

Which has the greater humor? Why do you think so?

Which has the most interesting rhythm?

Of which would you become tired more quickly?

- (9) Who was called the "March King"? Play the recordings--

"The Stars and Stripes Forever" Victor 1441A

"El Capitan" Victor 1441 B

Where would it be appropriate to play marches of this type?

- (10) The history committee (pupils particularly interested in history) should play Earl Robinson's "Songs for Americans." (Timely Records, Inc.) Prepare a short historical sketch about the various historical characters in this album.

- (11) The Third Symphony by Roy Harris will mean little to you until you read the story of his life and know what he had in mind when writing this great work. Members of the class who are fascinated by 20th century music should make a study of Roy Harris and his Third Symphony and be prepared to report their reactions to the class.

References 6: 162-175

11: 449-460

23: 167-170

- (12) "Alice in Wonderland" has been used as the background for several clever choral numbers by Irving

Fine, professor at Harvard College. "Through the Looking Glass" is a sequel to "Alice in Wonderland" and is a suite for orchestra by Deems Taylor. No doubt you have heard the name Deems Taylor on the radio many times. Organize a group of 10 to 15 students to work on "Through the Looking Glass." Play the album, Set M-350 (Columbia Broadcasting Symphony Masterworks) and get various opinions on the methods Deems Taylor has used to interpret "The Garden of Live Flowers," "Jabberwocky," "Looking-Glass Insects," and "The White Knight."

Reference 23: 355-356

- (13) Walter Piston, professor at Harvard University has written an orchestral suite, "The Incredible Flutist." Play the recording: V. M-621 (Boston Pops Orchestra--Fiedler) without any comment. Then look up the story behind the music. Play the recording again and see if the music means any more to you. As you listen to the music, can you picture the Siesta Hour in the Market place, and the Entrance of the Vendors; the Entrance of the Customers; the Tango of Four Daughters; the Arrival of the Circus; the Solo playing of the Flutist; the Minuet; and the Dance

of the Widow and Merchant?

Walter Piston was born in Rockland, Maine. Have you ever seen his birthplace?

Reference 23: 283-284

- (14) Wouldn't it be interesting from a historical and musical point of view to discover the background of some of the songs of our country?

Example--"Hail, Columbia!" Music attributed to Philip Phile; lyric--Joseph Hopkinson.

The music of the song, originally known as "The Washington March," is generally attributed to Philip Phile. It was written in 1789 as an inaugural march for George Washington. The words were written nine years later by Joseph Hopkinson for a special occasion. At the time, England and France were at war and Americans were being divided by their sympathies for one or the other of these countries.

No allusion is made in this song to either of the countries, but its purpose was to keep Americans united. This sentiment has won for "Hail, Columbia!" a place among our national songs. Why not try your Music Room library, your school library, or your public library for interesting historical data on the following songs of our

country:

1. "Dixie"
2. "When Johnny Comes Marching Home"
3. "Tenting on the Old Camp Ground"
4. "The Home Road" (Carpenter)
5. "Over There"
6. "God Bless America"
7. "Battle Hymn of the Republic"
8. "American Hymn" (Keller)
9. "My Days Have Been So Wondrous Free"
(Hopkinson)
10. "Carry Me Back to Old Virginny" (Bland)

Reference: 20

- (15) In 1945, Aaron Copland's ballet, "Appalachian Spring," commissioned by the Elizabeth Sprague Coolidge Foundation (Library of Congress), won the Pulitzer Prize for music and was chosen by the New York Critics Circle as the outstanding work in the dramatic category for that year. Play the recording of "Appalachian Spring," Album DM 1046 R.C.A. Victor.
- Another inspiring work by Aaron Copland is "A Lincoln Portrait," Columbia Masterworks Set MX-266. Aaron Copland has said, "Whether we like it or not, music today is radically different from what it

was fifty years ago.^{1/} Modern music, in a word is principally the expression in terms of an enriched musical language of a new spirit of objectivity, attuned to our own times. It is the music of the composer of today--in other words our music." Do you agree with Mr. Copland?

C. Optional Related Activities.^{2/}

- (1) Talented students may like to study with their private voice teachers on some selection by an American composer and be prepared to sing at a "Music of Our Country" assembly. It would be wise to check with other members of the class to avoid duplication of material.
- (2) Members of the instrumental music classes who study with private teachers may plan to work on selections by American composers and prepare to play at a "Music of Our Country" assembly.
- (3) Students who are talented in art may wish to form a committee to work under the supervision of the Art Department in planning, designing and making scenery for a music assembly, featuring "Music of Our Country," which should be planned for the conclusion of this unit.

^{1/} David Ewen, The Book of Modern Composers, Alfred Knopf, New York, 1943, p. 470.

^{2/} Roy O. Billett, op. cit., p. 507.

(4) Under the guidance of the English and Dramatics Departments, a committee may wish to prepare commentaries for a program to be given at a music assembly featuring "Music of Our Country."

(5) If you are enrolled in clothing classes, you may wish to organize a committee from this music group to plan, design, and make costumes to be worn at a music assembly program depicting "Music of Our Country." All committees should work together for a well-integrated, all-inclusive program.

(6) Draw a map of the United States and designate the various localities with which music included in this unit is associated, for instance--

- a. church music brought to our shores by the early colonists
- b. folk tunes and dances of their mother country enjoyed by early settlers
- c. cowboy songs
- d. Indian music
- e. sea chanteys

It would be wise to check with your social studies teacher and music teacher to make sure that your work is authentic.

(7) If you have been fortunate enough to visit the MacDowell summer colony at Peterboro, New Hampshire, you may like to write a composition to be read at some later date to your music group. Describe the

location of the colony and tell about the advantages it has offered to many American composers in recent years. There is an interesting chapter on Edward MacDowell in the book What We Hear in Music, pp. 191-194, Anne Shaw Faulkner, R.C.A. Victor Division Radio Corporation of America, Camden, New Jersey.

- (8) Field trips to hear American music at--
 - a. Youth Concerts, Boston Symphony Orchestra, Symphony Hall
 - b. Gardner Museum, Boston, musical programs (Tuesday, Thursday, Saturday, Sunday).
 - c. Museum of Fine Arts, Boston, special program correlating music, art and literature.
- (9) Borrow a comprehensive record catalog from one of your local victrola stores. Make up a representative program of recordings exemplifying the various periods in the history of American music. Anne Faulkner has listed illustrations of this unit in her book What We Hear in Music, pp. 92, 93.
- (10) A musical summary of this unit would be fairly comprehensive if it included a replaying of:
 - "Old Hundred" ("The Doxology")
 - "Pop Goes the Weasel"
 - "The Second Sketch upon Indian Themes"
 - The First Movement of "Adventures in a Perambulator"

The duet from "Porgy and Bess" or the
"Scherzo" from the Fourth Symphony

The entire class should profit by a discussion summarizing the various musical characteristics and tendencies evident in these examples of American music.

- (11) Mana-Zucca is an American composer. She entered the musical world as a child pianist. At the age of eight she played with the New York Symphony and made a spectacular tour of the United States. Although known as a song writer, she has written many piano pieces. How many American women composers can you name?
- (12) If you care to include American Traditional Songs in your "Music of Our Country" assembly program, see the book, "Discovery" (The World of Music Series; Ginn and Company) for "The Golden Glove"--page 97 and "The Frog Went Co'tin'." In the book, "Adventure," see the following: "Blow the Man Down," page 40; "The Lone Prairie," page 40; "Levee Song," page 41; "The Man on the Flying Trapeze," page 88; "Bird Song," page 78.
- (13) Prepare an oral composition to be given at a regular class meeting at some later date on: "Early Music in America" (pages 187-191) in What

We Hear in Music (Anne Faulkner) or "Edward MacDowell" (pages 191-193) or "Modern American Music" (pages 194-197).

(14) Explain to the class what efforts are being made in this country to make music a part of everybody's life. See the book Your Career in Music (Harriett Johnson) Chapter XVI.

(15) The Mixed Chorus, a cappella choir, Boys' Glee Club, Girls' Glee Club, and instrumental groups may be willing to prepare various selections to exemplify music trends which have been discussed in this unit. Without a doubt we all will agree that a music assembly, "Music of Our Country," presented with the appropriate choral and instrumental music, stage settings, descriptive commentaries and costumes would prove interesting to a majority of the student body, who, after all, are "consumers" of music. Learning to listen is just as definite an activity as knowing the rules of the game, even if you are but a spectator. With our American life so widely set to music, learning to listen has become an "education for the needs of life."

V EVALUATIVE MATERIAL^{1/}

A. True and false examination.

If the following statements are true, place a circle around the number. If the statement is false, put a cross through the number.

For Example: (1.) Though the words of many of Stephen Foster's songs are "Ethiopian" to be used in minstrel shows, the form and rhythm are more like Anglo-Saxon folk songs than like reel Negro music. (Correct)

or

~~2.~~ George Gershwin wrote the piece, "Hail, Columbia!" (Incorrect)

1. One of the most significant influences on the music of our country has been that of the American Negro.
2. Rhythm and melody are the most important factors in the music of the American Indians.
3. Edward MacDowell intended his set of pieces called, "Woodland Sketches" as a sort of musical kaleidoscope of America.
4. Mrs. MacDowell discontinued the MacDowell colony at Peterboro, New Hampshire after her husband's death.
5. The American composer, Charles T. Griffes, composed "Hansel and Gretel."
6. Folk songs and dances of England were popular in the

1/ Roy O. Billett, op. cit., p. 507.

early New England colonies.

7. Howard Hanson, composer of the opera, "Merry Mount" is at present Director of the Eastman School of Music in Rochester, New York.
8. George Gershwin's "Rhapsody in Blue" is based upon dance tunes and rhythms of our day, and these are the musical descendants of Negro songs and dances of a century ago.
9. Literally a child of "Tin Pan Alley," George Gershwin grew up in the streets of New York, under the elevated railway, to the sound of traffic, hurdy-gurdies, and hucksters.
10. The Scherzo from The Fourth Symphony by Harl McDonald reveals the influences of Indian music in the symphony.
11. Ethelbert Nevin wrote the perennial favorite song, "O, Promise Me."
12. "Symphonic Piece" by Walter Piston has been conducted by Koussevitsky at Boston Symphony.
13. Horatio Parker, American composer, wrote the oratorio, "Hora Novissima."
14. Aaron Copland is interested in modern American music.
15. Reginald De Koven is best known for his light opera, "Robin Hood."

B. Place the number of the source or composer from column 2 in the appropriate parenthesis side of selection titles in column 1.

Column 1

Column 2

- | | |
|--|-------------------------------------|
| () "Through the Looking Glass" | 1. Cheyenne Tribe of Pueblo Indians |
| () "Adventures in a Perambulator" | 2. Edward MacDowell |
| () "Blow the Man Down" | 3. George Gershwin |
| () "Carry Me Back to Old Virginny" | 4. James Bland |
| () "Old Black Joe" | 5. Dan D. Emmett |
| () "Dixie" | 6. John Alden Carpenter |
| () "An American in Paris" | 7. Deems Taylor |
| () "To a Wild Rose" | 8. John Philip Sousa |
| () "American Hymn" | 9. Matthias Keller |
| () "By a Lonely Forest Pathway" | 10. Sea Chantey |
| () "The Stars and Stripes Forever" | 11. Charles Griffes |
| () "Love With Tears" | 12. Stephen Foster |
| () "'Tis an Earth Defiled" | 13. Howard Hanson |
| () "My Days Have Been So Wondrous Free" | 14. Francis Hopkinson |
| () "O Promise Me" | 15. Reginald De Koven |
| () "Appalachian Spring" | 16. Walter Piston |
| () "The Incredible Flutist" | 17. Aaron Copland |
| () "Hail, Columbia!" | 18. Philip Phile |
| () "Columbia, the Gem of the Ocean" | 19. Negro Spiritual |
| () "Goin' to Shout" | 20. Thomas Becket |

C. Match the following phrases correctly with those which appear below the black line:--

1. Minstrel shows played an important part in
2. Music in the New England colonies was associated almost entirely with
3. The songs of the American Negro are not limited to the spirituals but include
4. No type of folk music which originated in America has greater interest than
5. The great distances which separated the Indians, prevented

the church in the early days of our country.

Stephen Foster's life.

work songs, railroad songs, steamboat songs,

dance songs, and blues.

one tribe from having much influence upon

another as far as music was concerned.

the cowboy songs.

D. True-False (mark as heretofore)

1. "Pop Goes the Weasel" is English in its musical ancestry, but now has become thoroughly American.
2. A part of our musical heritage are the songs of the cowboys, whose days on the lonely prairies were made more pleasant by their singing.
3. When only twenty-five years of age, Howard Hanson won the Prix de Rome and became the first American composer to enter the American Academy at Rome as the winner of this prize.
4. Toward the end of his short career, George Gershwin, composed considerable music for use in motion pictures.
5. Unlike the Indians, the Negroes naturally sing in parts or in harmony.

- NOTE -

It is impossible to measure appreciation, just as it is impossible to measure friendship. But, appreciation does make itself evident, just as friendship does. These evidences often may be seen when least expected, and the teacher should develop an acute sensitiveness to them so that they will not be overlooked.

Tests which are given can examine only such types of learning as listening skill, music memory, and factual information. An evaluation of listening skill is no more an indication of appreciative growth than ability in psychoanalyzing an individual is an indication of friendship for him.

An examination of the students' ability to remember the names of themes may be of value. But, it is no more a test of appreciative attitudes than the ability to remember names of persons is an indication of friendship for them.

The testing of factual knowledge concerning music and the lives of its composers is no more an indication of appreciative attitudes than biographical knowledge of an individual is an indication of friendship for him.

Above all things, it must be remembered that teachers and students together should be making friends with music.

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Willi Apel; Harvard University Press

"American Indian Music" -- pages 26-28

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2. Biographical Dictionary of Musicians

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3. A Story of Music

Harriot Buxton Barbour, Warren S. Freeman
C. C. Birchard Company

"Music in the New World" -- Chapter XVII; pages
246-264

4. I Hear America Singing

Ruth A. Barnes; John C. Winston Company

5. Twentieth Century Music; how it developed, how to listen to it.

Marion Bauer; Putnam, New York

6. Our New Music

Aaron Copland; McGraw-Hill Book Company

Pages 129-230

"Composers in America"

Pages 233-242

"The Composer and Radio"

Pages 243-259

"The World of the Phonograph"

Pages 260-275

"Music in the Films"

7. American Composers on American Music

Henry Cowell; Stanford University Press

8. A Treasury of American Song

Olin Downes and Elie Siegmeister
Howell, Soskin and Company

9. The History of American Music

Louis C. Elson; The MacMillan Company

- Chapter 1 The Religious Beginnings of American Music
2 Early Musical Organizations
3 Instrumental Music and American Orchestras
4 Musical Societies and Institutions
5 Opera in America
6 The Folk Music of America
7 National and Patriotic Music
8 American Tone Masters
9 The Orchestral Composers of America
10 Other Orchestral Composers of America
11 Operatic, Cantata, and Vocal Composers
12 American Song Composers
13 Organists, Choir and Chorus Leaders
14 The American Composers for Pianoforte
15 American Women in Music
16 Musical Criticism and Authorship
17 The Musical Education of the Present
18 Qualities and Defects of American Music

10. Living Musicians

Composers of Yesterday; Composers of Today

David Ewen; H. W. Wilson Company

11. The Book of Modern Composers

David Ewen; Alfred A. Knopf

12. Music Comes to America

David Ewen; Thomas Y. Crowell Company

13. Grove's Dictionary of Music and Musicians

MacMillan Company

14. Our Contemporary Composers; American Music in the 20th Century

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15. Contemporary American Composers

Rupert Hughes; L. C. Page and Company

16. The Books of American Negro Spirituals

James W. Johnson and J. Rosamund Johnson
Viking Press, New York

17. Serge Koussevitsky, the Boston Symphony Orchestra and the New American Music

Hugo Leichtentritt; Harvard University Press

18. Folk Songs of Old New England

Eloise Hubbard Linscott; Macmillan Company

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	5	"The Colonial Century"
	12	"The Era of National Expansion"
	30	"The Period after the Civil War"
	51	"The Transition about 1880"
	80	"The Opening of the Twentieth Century"

22. He Heard America Singing; Story of Stephen Foster

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24. An Hour With American Music
Paul Rosenfield; J. B. Lippincott Company
25. The American Songbag
Carl Sandburg; Harcourt, New York
26. A Song Catcher in Southern Mountains; American Folk Songs of British Ancestry
Dorothy Scarborough; Columbia University Press
27. The Music Lover's Handbook
Elie Siegmeister; W. Morrow and Company
28. At Home With Music
Sigmund Spaeth; Doubleday, Doran and Company
- (a) Page 210 "A White Man (Stephen Foster) discovers Negro folk music"
- (b) Page 270 "How Music Entered George Gershwin's Life"
- (c) Pages 302-317 "Your Radio-Phonograph" by Frank Freimann
29. Read 'Em and Weep
Sigmund Spaeth; Doubleday, Page and Company
30. George Gershwin's Song Book
H. Wasserman; Simon and Schuster, Inc., New York
31. Singing America
Augustus D. Zanzig; C. C. Birchard Company

VII TERMINOLOGY

The unit is the verbal representation of a unit of learning, expressed in complete declarative sentences and represents the teacher's goal stated in terms of a desirable change to be made in the pupil in concept or skill, and hence in resultant ideal, attitude or appreciation. It is never transmitted to the pupils in written form.

The delimitation of a unit is a statement of the lesser learning products which are components of the unit and which are to be made the direct object of instruction in a given class of a given grade level in a given situation within a given time allotment. Like the unit, each item of the delimitation is stated in one or more complete declarative sentences. The delimitation is also for the teacher's use only.

Incidental Learning Products

The teacher has speculated concerning fortuitous learning likely to take place even though it is not the direct object of instruction.

Indirect Learning Products

The teacher has tried to name certain ideals, or attitudes, or appreciations to which the increments of meaning, insight or skill which are the unit and its delimitation may contribute.

The unit assignment is the general plan of teacher-pupil activity which the teacher was able to arrange prior to the opening of the teacher learning cycle. The general plan prepared in advance leaves the teacher free (1) to capitalize on related current events by incorporating them in the unit assignment, and (2) to modify the assignment for each pupil as need arises.

The unit assignment is intended to stimulate problem-solving activity, not passive receptivity.

The core activities are that part of the unit assignment in which it is expected that most pupils--perhaps all pupils--will engage directly at some time, in some way, and to some extent. Because practically all pupils will be concerned with practically all of these core activities, they are reproduced on mimeographed study and activity guides of which each pupil receives a copy.

The optional related activities are those activities in which the pupils engage solely because they want to. Although these activities are optional, if the pupil selects an optional related activity, he is expected to select it with the advice and approval of the teacher, and to pursue it under the guidance of the teacher.

The list of reading references includes those books or periodicals which will help the student to obtain information concerning the core activities or the optional

related activities. Through the device of a simple code, references to these books or periodicals may be given. For example, if the suggested reading reference is to pages 118-147 in the 11th book of the particular reading list, the annotation 11: 118-147 would appear beside the particular core activity or optional related activity in the study guide. The mastery test is intended to show the progress which each student has made and is not necessarily used for marking purposes.

VIII MISCELLANEOUS NOTES

Some Suggestions Concerning Physical Equipment

RECORDINGS

1. Records should be kept in a standing position. They are more likely to warp if they lie flat. They should be kept in a place where the temperature will not exceed 85.
2. Do not be afraid of ample volume in the playing of phonograph records. In many cases the quality of tone will be injured if the volume is decreased.
3. The top of the phonograph should be down while the record is being played so that the vibration and noise in the pick-up will not be heard.
4. In beginning to play a record the needle should always be placed on the smooth margin at the outside of the

record and then slipped smoothly into the first groove of the record. This will avoid the possibility of the needle making a tiny hole in the record.

5. The importance of good reproducing equipment cannot be over-estimated.
6. Each record should be kept in a folder or album when not being played. Room dust and chalk dust are very destructive to the playing grooves.
7. The finger should never touch the playing surface of a recording; the record should be handled only by touching the outer edge and center.
8. The turntable should revolve evenly at a uniform speed at all times.

BOOKS

Unless there is a special reading room for music students, all general reference books and music periodicals should be handled in a section of the school library. The music educator should see that desirable material is brought to the attention of the head librarian.

The music laboratory should include:

1. Special arm chairs arranged on a tiered floor
2. Seating capacity for 150
3. Piano of the finest make
4. Electric phonograph and radio combination of the finest make

5. Library of phonograph records
6. 16 mm. film projector and screen
7. Library of 16 mm. sound films
8. Library of music reference books
9. Pictures, music charts, and other visual aids
10. Blackboard
11. Bulletin board
12. Filing cabinet

Jones, Arthur J., Jewell, F. B., and Colwell,
 and J. J. McGraw Hill Book Company

3. Music in the High School

Wiley, Harry Robert; Silver Burdett Company

4. The Psychology of School Music Teaching

Jewell, James E., Glenn, Rebecca; Silver Burdett
 Company

5. Leading Students into Music

Verbalde, William C.; Leavitt, Helen G.;
 Ginn and Company

6. What to Teach in Music

Music Study Committee, N.E.A., Victor Division
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7. Music and Character

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 N.E.A., Victor Division; Spoken

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5. Music in the High School
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Mursell, James L., Glenn, Mabelle; Silver Burdett Company
7. Making Friends With Music
Hartshorn, William C., Leavitt, Helen S.; Ginn and Company
8. What We Hear in Music
Anne Shaw Faulkner; R.C.A. Victor Division
Radio Corporation of America; Camden, New Jersey
9. Music and Romance
Hazel Gertrude Kinacella;
R.C.A. Manufacturing Company

X SUPPLEMENTARY READING LIST FOR LEISURE TIME READING

Our American Music; Three Hundred Years of It

John Tasker Howard; New York, Crowell, 1930.

A critical commentary, a biographical dictionary, and a comprehensive history beginning with the psalm-singing of the early colonists and coming down to present-day music and its composers and relating the music to the social and cultural life of the country. Mainly an account of the music that has been written in America--not a history of musical activities.

The History of American Music

Louis C. Elson; New York, Macmillan, 1904.

Describes the beginnings, the foreign influences, changes, methods and personal endeavors that have gone into the making of our music. Excellent supplement to "Our American Music" since it deals with different aspects of American music.

Our Contemporary Composers: American Music in the Twentieth Century

J. T. Howard; New York, Crowell, 1941.

Supplements Mr. Howard's earlier book, "Our American Music," by presenting a complete record of music written in the United States from 1930 to the present with short sketches of those who have written this music.

One Hundred Years of Music in America

Granville L. Howe, editor; Chicago, Howe, 1889.

Although published in 1889, this work is still authoritative and is filled with interesting personality sketches of major and minor luminaries in the American musical field.

The American Indians and Their Music

Frances Densmore; New York, Womans Press, 1936.

An excellent basic text explaining all phases of Indian music. Also recommend "American Primitive Music" by Frederick R. Burton (784.4).

Music Comes to America

David Ewen; New York, Crowell, 1942.

History of American music from 1850 to the present, written in a popular style, maintaining the thesis that music life in America was slow in developing and that it did not reach maturity until after the first world war.

Biographies

Marian Anderson: a Portrait

Kosti Vehanen; New York, McGraw-Hill, 1941.

Rise to Follow: an Autobiography

Albert Spalding; New York, Holt, 1943.

You're Only Human Once

Grace Moore; New York, Doubleday, 1944.

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John Tasker Howard; New York, Crowell, 1934.

Chronicles of Stephen Foster's Family

Evelyn Foster Morneweck

Pittsburgh, University Press, 1944. 2 volumes

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Lawrence Gilman; New York, Farrar, 1938.

Adventures of a Ballad Hunter

John A. Lomax; New York, Macmillan, 1947.

For Reading Pleasure

Adventures in Symphonic Music

Edward Downes; New York, Farrar, 1944.

Stories of some 200 musical compositions in the

symphonic repertory, representing the work of 58 separate composers--music heard constantly over the air, in concert or on records.

American Composers on American Music: a Symposium

Henry Cowell; Stanford, University Press, 1933.

A collection of 31 articles by various American composers. The first part contains critical estimates of individual composers; the second part, discussions of general tendencies in the musical field.

The Art of Enjoying Music

Sigmund Spaeth; New York, Garden City, 1938.

A singularly comprehensive book covering pretty much the whole field of music and doing so in a clear, readable, and easy fashion, easily understandable to the totally inexperienced listener.

Serge Koussevitzky: the Boston Symphony Orchestra and the New American Music

Hugo Leichtentritt; Cambridge, Harvard University Press, 1946.

"Discussion of the new symphonic music that came into existence mainly through the initiative of Dr. Serge Koussevitzky and the realization of his artistic intentions by the Boston Symphony Orchestra."

Boston Symphony Orchestra: Charcoal Drawings of Its Members, With Biographical Sketches

Gerome Brush; Boston, 1936.

Regular attendants at the "Pops" will enjoy picking out musicians they recognize and learning about their personal lives.

Evenings with Music

Syd Skolsky; New York, Dutton, 1944.

A practical method of learning to appreciate music. Describes simply how music is constructed, the musical forms used by composers and how to identify, by their sound, the various instruments of the orchestral ensemble.

A Guide to Recorded Music

Irving Kolodin; New York, Doubleday, 1941.

A must book for anyone planning to build a record collection of his own.

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